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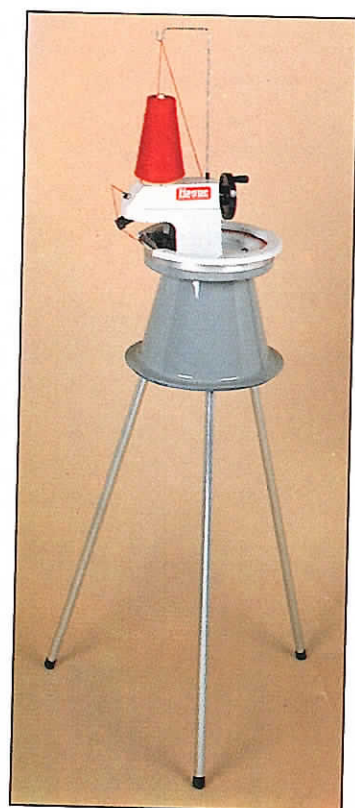
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA
FINE

1

2

3

FINE

4

5

6

FINE-
MEDIUM

7

8

9

MEDIUM

10

11

12

MEDIUM-
THICK

13

14

15

THICK

16

17

18

EXTRA
THICK

19

20

21

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

C CONTENTS

Dear Readers,

I hope you're all feeling creative as there's a wonderful opportunity to use your talents to dream up the ultimate tea cosy and win yourself £1,000! The "Best Tea Cosy" competition is being organised for the Knitting & Stitching Shows taking place in the autumn in London, Dublin and Harrogate. *Machine Knitting Monthly* is sponsoring machine knitted categories, so we hope you will be supporting us by producing the outstanding designs and, of course, the ultimate winner! You'll find the details on page 57.

DesignaKnit 6 for Windows is the big software development which many high-tech knitters are now enjoying. Diane Bennett has been reviewing the programme for us, particularly with Brother knitters in mind and we now have the start of a new series by Angela Gordon. Angela will be using the programme to actually knit garments and she begins with a classic raglan sweater, in cotton for summer. For all those readers who do not have DesignaKnit, we have a written pattern as well - it is Pattern 8 - and the photograph for both versions in on page 48.

Our special offers for June are a second chance to buy Ann Kite's educational videos at big savings, the opportunity to win a copy of Ruth Wood's new video on linking and free graphs, as well as savings, when you order Wendy Phillips' books of the month. Don't miss them and happy knitting.

Sheila

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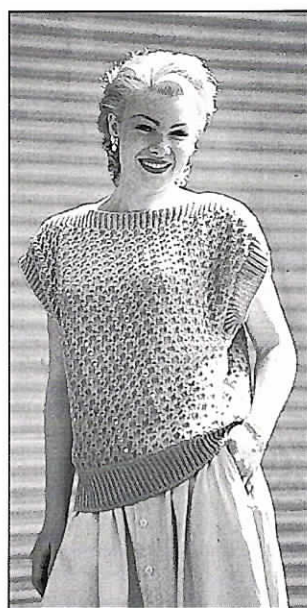
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DESIGNS



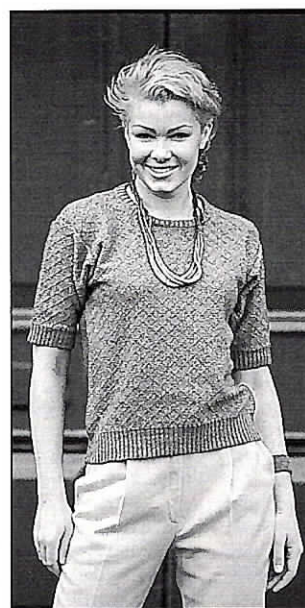
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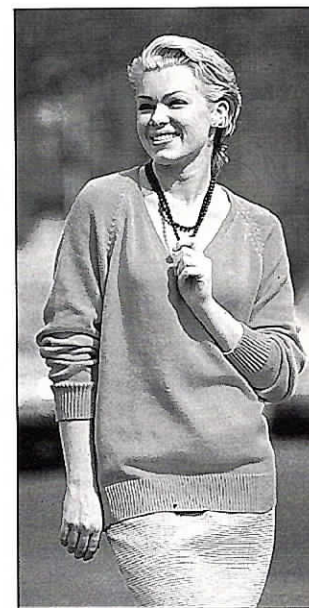
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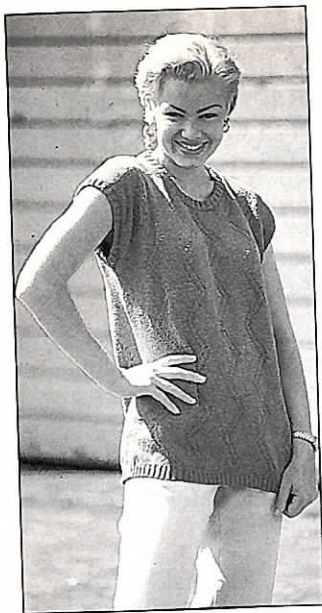


8 Cotton raglan 47

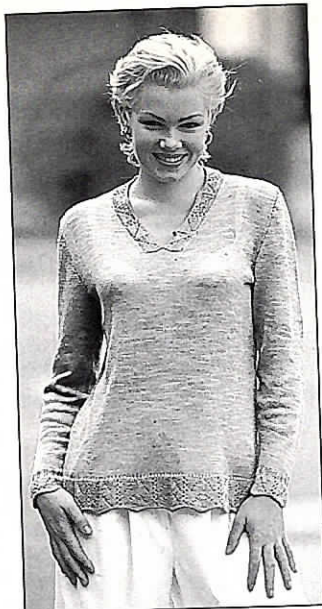
Standard gauge

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PHOTO CREDITS

This month's patterns were photographed
with the following accessories:

Page 9: Trousers, KIT. Earrings,
FENWICKS.
Page 25: Trousers, P.T.A.
Page 28: Trousers, FREEMANS. Earrings,
FENWICKS.
Page 29: Shorts, P.T.A. Bracelet, C&A.
Page 33: Trousers P.T.A. Jewellery, C&A.
Page 41: Denim skirt, JUMPERS.
Jewellery, RATNERS.
Page 45: Trousers, FREEMANS.
Jewellery, C&A.
Page 48: Skirt, P.T.A.
Beads, FENWICKS.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.

STATE-OF-THE-ART

The latest thing in overlockers is so high-tech it even threads itself - the user just touches a lever and a jet air stream blows the thread through the tubular loopers. Twisted thread, colour coding and multiple thread guides are things of the past. Both needles are threaded with the push down needle threader and a threading sequence is no longer important, making complete re-threading really simple.

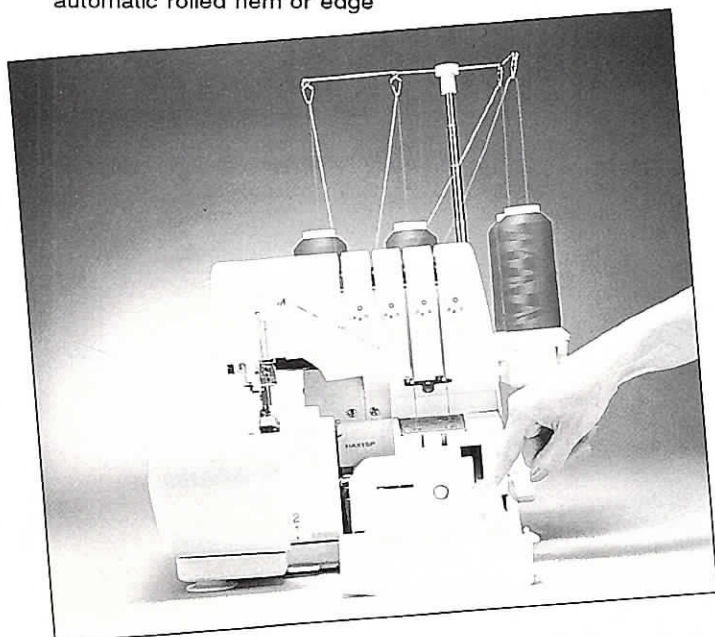
This new overlocker is the **Éclipse** by **Baby Lock** and its design is so revolutionary that 10 new patents have been taken out on it. The manufacturers, Juki Co. Ltd. of Japan, produced the world's first domestic overlock machine nearly 30 years ago and decided it was time to re-design the whole concept. As well as simplifying the inherent difficulty of threading an overlocker, by their jet stream, they have a new vertical needle system for better penetration on all fabrics and, even whilst sewing, the stitch setting can be changed at a twist of the dial, from overlock to an automatic rolled hem or edge

and back again, or to a different length. A new twin-cam tension system keeps thread from twisting and can handle fancy threads as easily as straightforward ones.

Also new is a one-piece differential feed, allowing for better fabric control and a true two-to-one gathering ratio. The speed, durability and smoothness of the **Éclipse** is due to a new looper drive which pivots instead of oscillating and with all its innovations and, in particular, that wonderful "Instant Jet-Air Threader (TM)", this is a machine that sounds well-named!

Baby Lock's new **Éclipse** comes with a free instructional video, but you can buy this for £7.95 if you want a preview, the cost being refundable against the purchase of an Eclipse. A free brochure and information pack is available from:

Baby Lock Sewing Machines
Murdock Road
Bedford MK41 7LE
Tel: 01234 363433.



CROFT CRAFT

With the arrival of the latest catalogue from **Sillyearn Printers**, we have just learnt we have been mis-pronouncing their name for years. It is not "Silly-earn" at all but "Silly-earn", believed to be from the Gaelic and meaning "westward-flowing stream". This is the name of the croft where Margaret and Owen Fowler live and started their printing business.

The croft supports a couple of cows and a small flock of sheep and Margaret uses their wool for spinning, weaving and knitting. She also makes lace and has close ties with other craftspeople, many of whom use labels, stationery and packaging, printed for them by Sillyearn, to do

their products justice. The catalogue lists too many items to mention but the range covers fabric labels, swing tickets, key-fobs and ball-point pens for promotions, any kind of headed stationery, carrier bags and more.

There's a wide choice of type styles, lots of colours and even metallic foil printing for some items. The minimum order for each item is 100. If you would like a copy of the Sillyearn Catalogue, please contact:-

Sillyearn Printers
Sillyearn Croft
Grange
Keith
Banffshire AB55 3SU
Tel: 01466 771336.

LEARN AS YOU KNIT

Joy Golding's patterns for Duomatic 80 and E 6000 Passap machines are basic styles which can be knitted for the whole family from the youngest child to granny. She does not assume you will necessarily know all the techniques used, so tells you how to do them as you go along, making these the perfect patterns for new Passap knitters and a wonderful "library" for old hands.

Think of a basic style and Joy has a pattern for it. Her family designs are in sizes 20 - 44 inch chest and whatever the type of sleeve or neckline you are looking for, she will probably have it, her latest patterns being for saddle shoulders. The pattern books cost £4.50 each, which includes postage in the UK but for overseas

orders there is a postage charge of £1.50 per order. For more details of the books and Joy's range of Help Sheets on the Duo 80 or E 6000 and other specific topics, write to:-

Mrs A J Golding
Meadow Croft
Chase Road East
Great Bromley
Colchester
Essex CO7 7UN.

Meadow Croft is a dairy farm where Joy can be found in overalls and wellies when she is not at her knitting machine. This is now an E 6000 which she bought, rather reluctantly, a year ago, having worked her way up through a series of Duo 80s. However, she was persuaded and now loves her E 6000, saying, "I wouldn't swap it for anything else!"

PATTERN WRITER

Anne Lee offers a service to knitters who want to use a knitting pattern for style and shape, but to change the stitch or yarn. This means the stitches and rows of their tension sample are quite different to those given in the pattern and this proves an insurmountable problem to many a knitter.

Anne will convert the tension and re-write the pattern for the new stitch and yarn at the small charge of £3.00 plus a SAE for the return of the pattern.

As an additional service, Anne

will now provide a written pattern for a charted pattern. The chart sent to her must have all the relevant measurements on it and she will need the stitch and row tension figures to a 10 centimetre square which have been achieved by the knitter. The cost of this service is from £5.00 plus a SAE.

If you would like to know more about these services, write to:-

Anne Lee Knitwear
78 Culloden Road
Balloch
Inverness IV1 2HH.



STORAGE

New storage ideas for keeping things tidy are a painless way of helping us to actually get down to it and tidy up. They have two nice solutions at **Do It All**, so next time you are buying paint or nails why not slip one of these into the trolley.

First there's a 16 compartment box and tray designed to hold first aid items but very suitable for knitters' odds and ends. The tray is detachable and once closed, it can easily be locked for safe transportation. Then there's a rotary box which has three independently rotating levels, each divided

into a number of compartments. You can see exactly what you have stored in each section and can easily access it by turning the level you need to the front. Both boxes are made from durable polypropylene and come in grey, some with co-ordinating red trim. Prices are around £6.99 for the box and tray, or £5.99 for the 15 compartment rotary storage system.

These boxes are available from all **Do It All** stores but if you don't know where to find your nearest branch, ring 0500 300321 and they'll tell you.

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DEAR LINKERS – 2

“Don’t just sit there . . . watch me and you’ll discover all the secrets to a neater, quicker and real professional finish.”

This is the message on the box of **Ruth Wood’s** new video **“Dear Linkers 2”** and she’s right. Watch this video and you’ll see just how easy it is to make the neatest stitch-to-stitch seam when you join a band or add a trim to your knitting. Ruth’s deft expertise at hooking stitches on the linker’s pins, may take a bit of practise, but even she admits to getting better as she went along.

Ruth explains every action at the linker slowly and clearly as you see it but, of course, the joy of a video is that you can watch the whole “movie” and then go back to study the detail, time and again.

Introducing the new video, Ruth says, “My first video dealt with putting a simple garment together on the Hague Linker. What excitement it has created! Thank you all for your letters and it’s clear you’re now keen to get much more out of your machine.

“So many people say “I only stitch up side seams”. Goodness me! - the linker is capable of so much more. That’s what this video is all about. I’ll give you lots of hints on knitting and linking and show you how to make a lovely garment in easy steps.”

This professional new video is the first of a series that Ruth has planned, each one getting more advanced and a pattern for the actual garment, seen in the making, will be included. Her idea is to lead knitters towards designer knitwear and more advanced linking.

Dear Linkers 2 runs for 65 minutes and is excellent value for money at £14.95 including p&p. Order from:

**Ruth Wood School of
Machine Knitting
Sunset Cottage
Main Road
Grain Thorpe
Lincolnshire LN11 7JS
Tel: 01472 388251.**

FREE LINE DRAW

We are delighted to have two copies of **Dear Linkers 2**, for this month’s free draw. It couldn’t be simpler to enter. Just put your name and address on a postcard, or the back of a sealed envelope, and post it to:—

**Free Line Video
MKM
P.O.Box 1479
Maidenhead
Berkshire SL6 8YX.**

The closing date is June 30th, so send your card in good time, then it’s the first two out of the hat!

MOHAIR FOR SUMMER

1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Milan. (Yarn Guide No.4.)
1 x 150 [150, 200, 200] g cone in Purple (MY).
7 or 8 buttons.

GARMENT WEIGHT

Finished garment in third size weighs 135 g.

The fibre content of this yarn is 80% Super Kid Mohair, 20% other fibres. For further information about this yarn, please write to the following address:— Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Small [medium, large, extra large].
To fit bust 76 –82 [87–92, 97–102, 107–112] cm, 30–32 [34–36, 38–40, 42–44] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 34 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7 on Brother 910, 7 on Silver Reed, 6 on Toyota and 5½ on Passap/Pfaff).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- All ribbing was knitted with the slide lever on 11 on Brother machines or use the “P” carriage with a Silver Reed machine.

NOTES ON “KNIT TO FINISH” BOOK 1.

- Finish the Back Neck as described in Book 1, Part Two, Chapters 3 and 4.
- For Passap/Pfaff machines adapt holding position shaping as described in Book 1, Part One, Page 6 and read right front for left front and left front for right front.
- Finish the bands by knitting the “loose row” by hand and work the “fatch tool cast-off” as described in Book 1, Part Four, Chapter 4.

*Designed by
Nina Miklin*

LEFT FRONT

Arrange over 63 [67, 73, 79] Ns for 2x1 rib and knit selvedge and welt following instructions on Diagram for Back. Transfer sts for st st. Set RC at 000. Using MT, continue working from diagram until RC shows 161 [171, 181, 193].

SHAPE NECK

Push 5 Ns at neck edge to HP, K 2 rows. Push 5 Ns at neck edge to HP. * K 2 rows. Push 3 Ns at neck edge to HP. Rep from * once more. Take these 16 sts off on to

WY. K 2 rows, dec 1 st at neck edge. 6 times. K until RC shows 192 [202, 212, 224].

SHAPE SHOULDER

Push 4 [6, 9, 12] Ns at shoulder edge to HP, K 2 rows. Push 4 Ns at shoulder edge to HP on next and foll 3 alt rows, K 1 row. Push shoulder Ns from HP to UWP. Cast off.

RIGHT FRONT

Work as for Left Front, reversing shaping.

BACK

Arrange over 126 [134, 146, 158] Ns at centre of machine for 2x1 rib and knit selvedge and welt following instructions on diagram. Transfer sts for st st. Set RC at 000. Using MT, continue working from diagram until RC shows 192 [202, 212, 224].

SHAPE SHOULDERS

Push 4 [6, 9, 12] Ns at opposite

KNIT INN WORKSHOP

Anna Marshall runs a shop with a difference, **Knit Inn & Sew Inn**, which she tells us is referred to locally as "the shop in the garden". She agrees that this is a fair description since the shop was once a ballet studio attached to Anna's large Victorian house. Now the converted premises have a workshop and design studio added to them and, overlooking the garden, are very much a "home from home", with even the family dog, Jasper, on the payroll to welcome callers.

Anna explained that, "At Knit Inn we have always provided the full machine knitting package, selling new and used machines and accessories plus yarns and patterns, giving free tuition and offering a repair service by ex-company mechanics". They are agents for Brother, Passap, Silver Reed, Hague, Horn and DesignaKnit. The studio has proved a constant curiosity to shoppers, especially when knitwear production is in full flow. At such times, when there are tight deadlines to meet, Anna describes it as "a madhouse" and one lady who stayed just to help out three years ago is still there!

The studio offers a design and production service, creating sample garments for fashion shows, buyers and industry and it is able to manufacture small production runs of up to 300 garments. This is made possible through an army of local outworkers, usually recruited from shop "regulars" or customers who, having bought a machine at the

shop, have received the necessary training. Outworkers knit the first garment in the shop workshop and, when they feel confident, continue the knitting at home. Knit Inn are currently expanding this workforce and would be happy to meet any prospective knitters at the shop for a chat. Creative knitters may be interested in the Knit Inn swatch agency. For a charge of £2.50, Knit Inn sends out details of how the agency works plus information on current fashion trends and predictions on yarn, colour, pattern and texture for the coming season. The swatches are merely tension squares, 12 inches by 18 inches, knitted with a little imagination and originality, but they pay between £50.00 and £70.00 for any original design samples sold.

As if all that was not enough, Knit Inn workshop is also the home of "Nearly Famous", their own designer label. Anna and Alison create coats and jackets in natural fibres which are mainly exported to Europe, U.S.A. and Japan. They showed their work at N.E.C. Premier Exhibitions last year with a favourable response. Knit Inn is at:-

**Sunnybank Studio
Station Road
Hucknall
Nottingham NG15 7UD.**

Anna Marshall would be happy to receive any retail or trade enquiries at the shop (closed Sundays and Mondays), or call her on 0115 963 5755.

I'LL TEACH MYSELF

All the needlecrafts could do with some new "young blood" to keep the ideas and interest flowing, but with fewer lessons at school and alternative leisure time distractions, children are less likely to get involved these days.

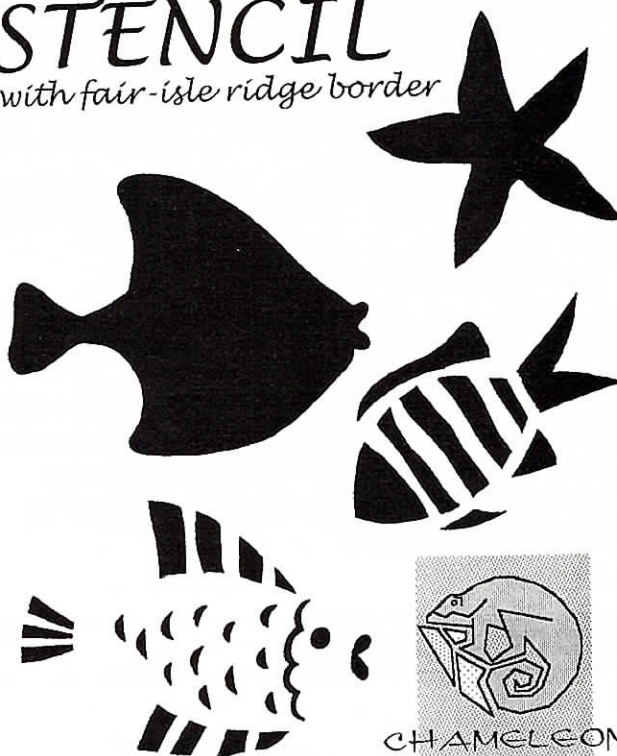
Butterick have decided to do something about it and have produced **I'll Teach Myself**, a self-guided series of books and kits for helping children to learn creative sewing skills. Each stage of sewing, pressing and so on, is separately emphasised by excellent graphics - illustrations of the technique and "Helper Stars" who are friendly little charac-

ters dotted about the pages to highlight points to remember. The series is designed for children from seven years old and, once the boy or girl can use a sewing machine, there are four simple patterns for 7 - 14 year olds so that those new sewing skills can produce an actual garment.

The complete kits in this series cost from £13.95 (for an introductory kit), the individual books are £12.95 and the patterns, £3.75 each. Look out for them at your local stockist or contact the Butterick Sales Department for more details on 01705 486221.

FISH STENCIL

with fair-isle ridge border



© Copyright CHAMELEON KNITWEAR DESIGNS 1996

Tel 01603 810257

CHAMELEON

Chameleon Knitwear Designs have added three new designs to their range. Their much admired **Waves** jacket is now available as a separate pattern as well as a complete kit and costs £4.50 from Forsell stockists. Then there is also a new pattern in the Easy Essentials Range, Stage 2 - **Set-in-Sleeve Cardigan**. This is a stocking stitch pattern with instructions for a manual tuck stitch edging on welts, cuffs and bands, so no ribber is needed. It is written in six sizes, from 10 - 20 and costs £2.00, including postage.

The third newcomer is **Fish**, a Stencil and Borders design to suit children and adults alike. This combines three stencils and the chart for a Fair Isle ridge border. There are instructions on how to stencil the designs on to the knitted garment with fabric paints and, with holidays ahead, the creative knitter could make a super summer top or perhaps garments for the whole family with a "related" theme. This design also costs £2.00 including postage.

All Chameleon designs are available by mail order. If you would like a copy of the 1996

brochure, send an A5 SAE to:-

**Chameleon Knitwear
Designs
14 St David's Road
Hethersett
Norfolk NR9 3DH
Tel: 01603 810257.**

You will also be able to see the designs for yourself as Chameleon are exhibiting at the following shows:-

The Machine Knitting Summer Show on 20th July at the John Ruskin College, Selsdon Park Road, South Croydon.

8th Knitting Machine Exhibition 1996 on 27th July at the Chepstow Leisure Centre, Gwent.

Machine Knitting Event on 18th and 19th September at the Victory Club, Marble Arch, London.

13th National Knitting and Needlecraft Exhibition on 26th to 29th September at the NEC, Birmingham.

14th Accent on Design Seminar on 12th and 13th October at Claverham Community College, Battle.

SILVER SCENE

THE AG 50 INTARSIA CARRIAGE – Part 2

We're going to do some more work with the Silver Reed AG50 electronic intarsia carriage this month – just as soon as we've gone through the bits I forgot to cover last month!

Maggie Dyke

I think I mentioned I had the attention span of a rather dim-witted goldfish last month and the most important thing I forgot to cover was how to stop holes forming in intarsia, at the point where the colours change across the row. So, if you've been knitting some rather lacy-look Argyle for the last month, please accept my rather abject apologies!

When you're knitting Fair Isle, both colours go right across the whole row, so the yarn is held in place by the stitches all pulling against each other. You've probably noticed that when you're making a single motif, the colours pull away

▼ *Sample One*



from each other at the edge unless you take steps to stop this happening. With Intarsia, lots of colours are used across the row and holes can form where one colour is exchanged for another, exactly as happens in single motif knitting.

If you imagine the pattern you are working on has vertical stripes, the point where the colours are changed will form a hole, as there is nothing to join them together. Each yarn is going backwards and forwards on its own little group of needles. To prevent the holes from forming, we need to place the yarn in the hook of the B position needle adjacent to where the new colour is introduced. This has the effect of "tying in" the new colour, so it doesn't go flapping about in the breeze!

Having told you how to stop the holes forming, I would add that the holes can be used as a design feature in the garment. You can make integral buttonholes in this way. You could also make vertical stripes, then tie ribbon around them to create a very interesting effect.

The other thing that occurs to me is to mention that, by using separate balls of yarn, you can knit both sides of a neck at the same time, without putting half the neck into holding position while you shape the other half – every cloud has a silver lining!

The second thing I forgot to mention last month is the wonderful technique for winding balls of yarn, which is covered in the instruction book! You may think, as I did, that you know everything there is to know about winding balls of yarn, but I've got news for you! My cats and I used to get into a dreadful tangle when we were doing intarsia. I used to have endless cones and balls of yarn on the floor in front of the machine and nowhere to put my feet. The cats loved it, but I wasn't too keen.

Sample Two ►

The AG 50 instruction book, believe it or not, shows an exciting and revolutionary way of winding yarn to prevent all this chaos! Wind the ball of yarn as usual. Instead of wrapping the outer end of yarn around the ball horizontally as normal, wrap it around the ball vertically three or four times. Tuck the yarn end under the loops you've wrapped around and pull it tight. Now hold the ball up, using the end of yarn which comes from the centre and it will just dangle in mid-air! Magic! This prevents the yarn from rolling about on the floor and also gives a small amount of tension to the yarn, so you don't get uneven stitches while you are knitting. As each ball of yarn is taking care of its own tension, you don't need to try and keep hold of them all while you are knitting the row.

Pull a small amount of yarn free of the ball before knitting the row, so you have enough yarn free to knit the relevant group of stitches. As you use the yarn, the ball will start to collapse in on itself. Simply pull the outer end again to tighten the whole thing up. Like all the best ideas, it's so simple and so effective!

I think that covers all the bits I left out last month, so on with the show! We're going to knit what I usually call Fair Isle Intarsia for want of a better name. If you look at the samples, you'll see they look as though they are normal two colour Fair Isle patterns, with some Swiss darning. I don't know how good you are at Swiss darning but, try as I might, I just can't get it to work without the colour underneath showing through and I'm not very happy with the lumpiness either!

The AG 50 solves these problems for me though. The pattern I've used for the samples is one of the standard cards which is supplied with the AG 50. Like the card we used last month for the Argyle pattern, it's divided into three sections

and appears in three separate places on the card.

The method of reading the pattern into the PE 1 again is the same as last month. On the PE 1 press:

Read/number of rows (48 in this case)

F4/number of stitches (60 in this case)

F3/number of colours (3 in this case), followed by "=".

Read in the pattern. After the PE 1 shows "COMPLETED" and "OK", press "Knit", then press "=".

Like last month, the first thing that appears on the screen is the pattern all jumbled up. If you look closely, you can see the first row is Row 1 of the first pattern card, followed by Row 1 of the second pattern card, then Row 1 of the third

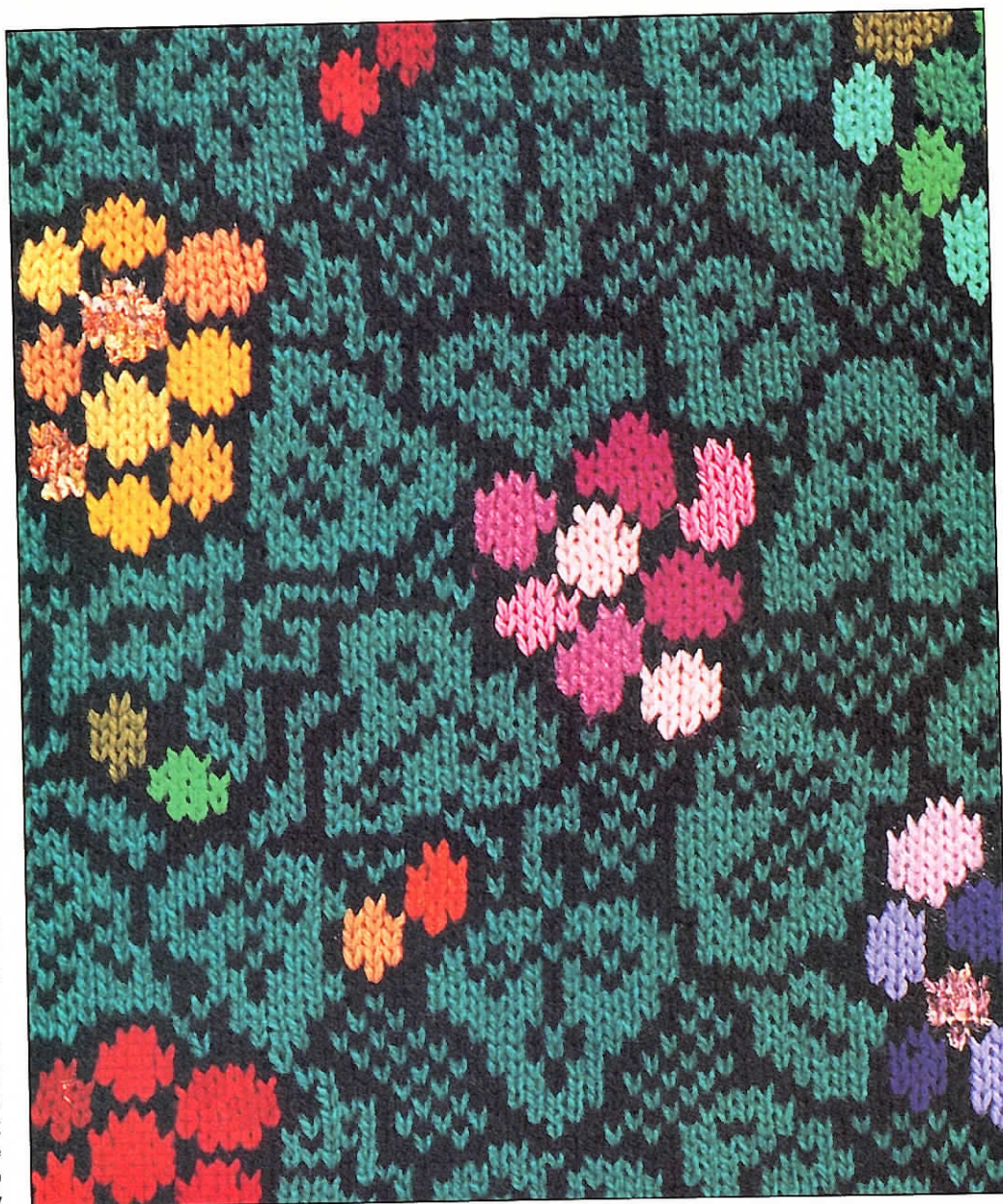
pattern card and back to Row 2 of the first pattern card. Press "=" again and the pattern row number and colour number appear on the screen. As the AG 50 has to select needles to C position before you can knit them, the screen shows the row number and colour, one place in advance of the row and colour you are going to knit.

So far, everything is exactly the same as last month's Argyle pattern. The knitting technique is also similar. The big difference is that Colours 1 and 3 (for the leaves and the background respectively), instead of requiring separate balls of yarn for each group of stitches, can be carried right the way across the row. The card has been designed in such a way that the floats between the needles are quite short, so it's not necessary to use separate balls of yarn for each group of needles. I

always take Colours 1 and 3 right the way across the row, which gives me short floats, which is why I've called this method "Fair Isle Intarsia".

Colour 2 is the yarn which makes the bunches of grapes. I use separate balls of yarn for each bunch and sometimes a separate colour for each individual grape which I think gives a wonderful effect. As the grape colour is not carried right the way across the row the yarn needs to be placed in the hook of the adjacent B position needle, to prevent holes forming.

The Silver Reed AG 50 will knit other types of intarsia too, but these do not require the use of the PE 1. The pattern cards for these types are drawn as two colour patterns. The AG 50 brings stitches shown as black on the pattern card to C position (with the left hand light under Button 1 on

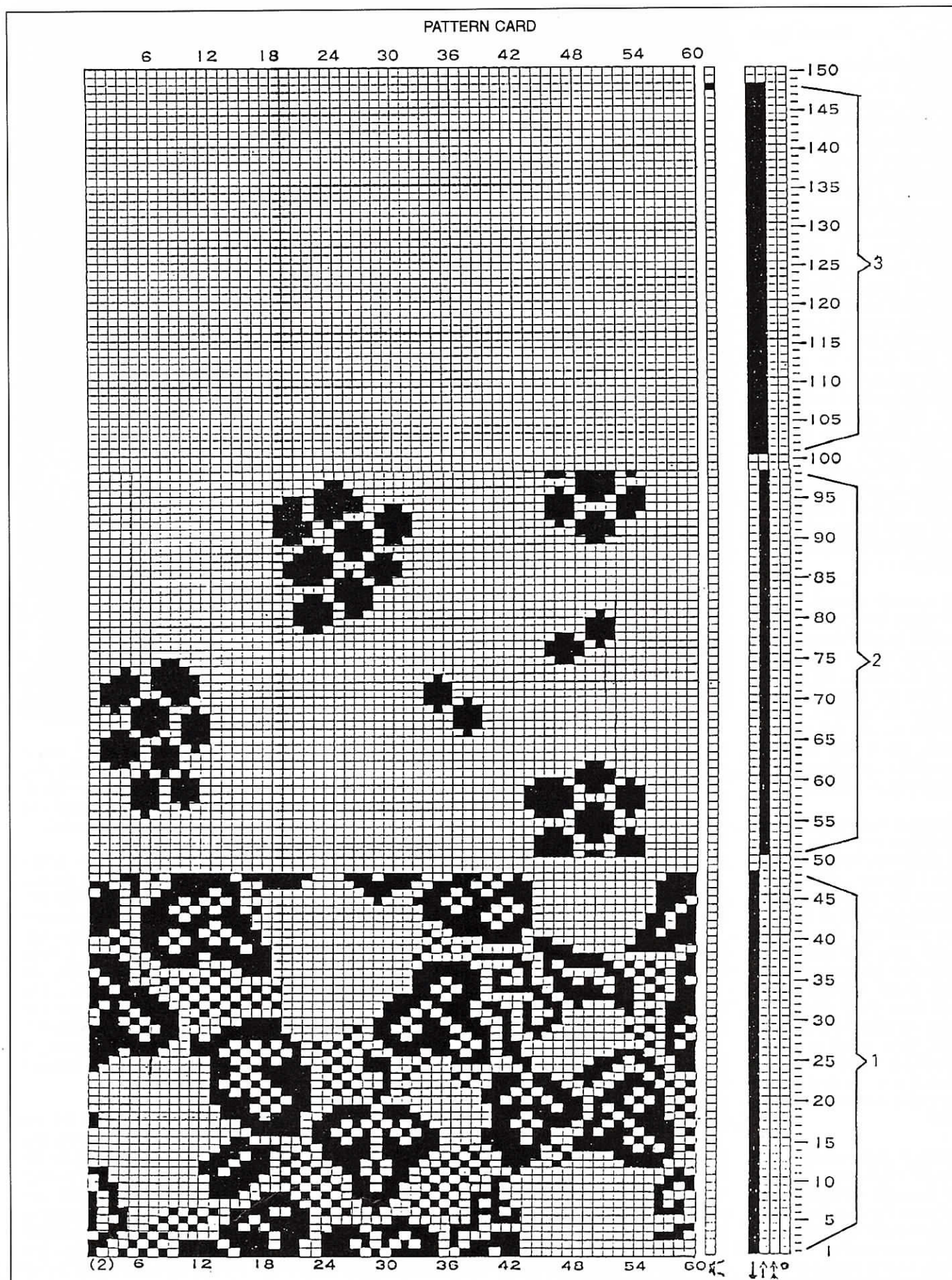


the EC 1). This means that the AG 50 is taking care of the tedious part of intarsia (the counting of needles) for you, letting you get on with the fun part, which is choosing the colours and knitting.

The April '96 issue of *Modern Machine Knitting* has a pattern for a sweater using the "grapes" intarsia pattern which we've been looking at this month, so you might like to have a look at that and see

grapes in action! I do hope you've enjoyed our voyage of discovery around the Silver Reed. I'm off to talk to Madam Editor now to see if she'd like me to carry on with some more articles.

It's well over a year now since I first joined you for a six month spell while Ann Kite was taking a well-deserved break. I'm keeping my fingers crossed that I'll be back with you again next month.



DEAR ANNE...

Share your thoughts with us by writing to Anne at the address on page 5.

Dear Anne,

I enclose a few hints and tips, which I hope might be of use to other knitters.

Having worked in a plastic surgery unit where they dealt with the results of scalds and burns, I was worried to read about Joan Lafferty's method of de-kinking yarn. For anyone owning a microwave oven, a much safer way is to wind the yarn round an empty cone (card or plastic) and microwave on high for 1½ to 2 minutes, according to the size of the microwave. Half a cup of water must be put in with the cone. This is vital, otherwise the yarn might melt! If possible, I leave the cone and water in the oven to cool, so the yarn benefits from all the steam.

Another tip is the use of marker threads, I keep a box ready cut by my machine. I know how many knitters use them to mark long seams, but I use them much more than

that. The last row of a ribbed welt, especially in a dark colour; the centre of a neck and the top of a set in sleeve; to mark to the start or end of decreasing, as on a v-neck cardigan; on the fold line of a hem or band; the position to sew on buttons and so on. My garment may look a bit like a hedgehog before sewing up but it makes the process a lot easier and more accurate. I use fairly long lengths, then I can tie them together with a bow. They are easily undone when I reach them during sewing and can be used again and again. One warning – don't use fluffy yarn!

Yours sincerely,
Mrs Pat Herbert
Chepstow, Gwent

Thank you for the ideas, Pat. Any safety tips are always particularly welcome and de-kinking by microwave sounds straightforward too.

Dear Anne,

I rather liked the waistcoat designed by Angela Gordon as part of her culottes suit, featured in the October 1995 issue of *Machine Knitting Monthly*. As three stands of Bonnie's French Crêpe were knitted together throughout, I decided I would order a cone of each of three different but toning colours and knit a shortened version.

I have never used this yarn before and have not found it very easy to work with; I have not even been able to knit a practice swatch. I tried running each yarn separately though a four-way tension mast and was able to knit the cast on row and several circular rows before the tension mast collapsed on me because the yarn had got tangled in it and the carriage jammed. I tried several times more but never was able to get beyond the first row after the circular rows.

I then decided to wind off

the three yarn ends on to one cone using my wool winder. I then threaded up the standard tension mast and had another go. This time I was able to knit a few rows past the circular rows before the carriage jammed because the yarns were knitting at different rates and some of the strands were forming loops.

Having bought the yarn and because I do like the waistcoat pattern, I do not want to give up in defeat. I was hoping, therefore, that you might be able to give me some tips that might help me achieve a completed garment.

Your sincerely,
Mrs S A Sibbit
Rosyth, Dunfermline

We ask the pattern's designer, Angela Gordon, for her advice on Mrs Sibbit's problem. Here is what she suggested, which may help other knitters who are struggling with similar difficulties.

★ STAR LETTER ★

Dear Anne,

How many of us are taking up valuable shelf space with "odd" cones of left-over yarn that we are loath to part with in case they come in handy?

I solved the problem recently by purchasing lengths of fairly fine chain and small key rings from the local hardware store to make a cone hanger.

Cut the chain into six 12-inch lengths and join each piece to the next with a small key ring (make sure they are small enough to go through the top of a cone!) Have one key ring at the top and bottom ends.

Take an empty cone for the base and make a hole each side. Slide a short piece of dowelling through one side, through the bottom key ring and out the other side.

Then thread the cones to be saved from the top. It will take about 16, leaving 12 inches of empty chain at the top. It is a good idea to tape the ends of the yarn to the cone as you do this. Suspend the cone chain from a large cup hook.

To remove a cone, slide them up until the nearest key ring is visible. Insert a fairly thick knitting needle through the chain above the one to be removed, to stop the rest falling down. Slide the chain from the key ring, remove the cone and rejoin the chain.

Not only is this a cheap and easy way to store and save the cones it also looks quite nice and takes up little space – something I think we all lack, however large a room we started with!

Yours sincerely,
Mrs A Mortlock
Lymington, Hampshire

What a neat invention Mrs Mortlock! As this has to be everyone's problem, I think your DIY solution deserves more than a pat on the back, so how about a free subscription – the award that goes with the usual £5 for a Star letter? Enjoy your year of MKM and carry on inventing.

Dear Mrs Sibbit,

I am truly sorry to hear that you have had problems with the French Crêpe yarn. The following points should help you to knit successfully with it:

The three cones must be placed on the floor behind the knitting table and should be spaced out well – I use the following arrangement:



Thread the yarns through separate guides at the back of the tension mast but take all three together through the tension disk and from here through the eyelets and into the feeder.

If you have nylon carpet, place the cones on several sheets of clean paper to minimise static.

Do not wind the three stands together on a winder as this can very quickly build up static, which causes tangles. Knit at a steady pace – no prizes

for finishing first but with lumpy knots in the work!

Another potential problem can occur when the ribber comb reaches the floor. I roll the comb up towards me and hang one weight on each end. By hanging the weight from behind the comb it will hold the comb rolled up.

By following these guidelines the yarn should knit up beautifully, with no problems at all and I hope that you will have success knitting the waistcoat.

With very best wishes.
Kind regards,
Angela Gordon

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for the Star Letter.

ART AND DESIGN

STUMPWORK - Part 2

Last month Anne was experimenting with an old embroidery technique which was new to her. Now she completes the picture based on a sketch she made during a Cornish holiday.

Anne Kent

As I stated last month, "I am no embroiderer"! To complete this little stumpwork picture, I have had to really test my limited skills.

For most of the leaves on the various weeds around the flowerpots, I have used a simple chain stitch. On some I have added a darker line of colour through the centre of the chain stitch, using straight stitch.

The little flowers are embroidered with French knots and the ferns are just deliberately uneven satin stitch across a backstitched stem. I added a touch of fabric paint here and there to the leaves and pots. This gives the effect of light and shade and adds depth to the picture. I hope you think the finished result looks good.

Summer should be with us, or very nearly so, by the time



you read this article and I'm sure you'll be able to find lots of similar "pictures" on your patio. If you cannot draw, then a photograph will be just as good, if not better, as you can take the picture from several angles and choose the best.

I think stumpwork could also be applied to knitted garments and I'm toying with the idea of a teddy bear and balloons for a child's sweater. The more I

think about padding out sections of knitting, the more exciting it seems.

I hope to see many of you in July at the Summer Show (see advertisement for details) where, space permitting, I will have a few of the samples from my Art and Design articles on display.

Meanwhile and for a change, "Happy embroidering!"



C CLUB LINE

If you would like other knitters to know about your club and its activities, fill in and send the coupon we provide, or just write and tell us about it. You can also fax us on 01628 33250.

DUNSTABLE

When Stella Coxhead sent in details of **Dunstable MKC** (until recently called "Swatch Club", a name which drew no response from its listing at the library), she told us a cheering tale of how the membership of this 10 year old club had kept up to an enthusiastic 40-50 knitters.

However, she asks how newcomers are going to find out about the craft now that knitting machines are no longer demonstrated in the department stores. This was where Stella became hooked but she deplores the fact that nowadays we don't even see machine knitting on TV and suggests one of the Knitting Exhibition Fashion Shows should be featured in "The Clothes Show".

We gave details of the Dunstable meetings in the May issue, but if you live in the area and missed them, do give Stella a ring if you are interested in joining this thriving club.

COVENTRY

The **U-Knit MKC** has found their numbers diminishing recently and asked us to tell knitters in their area that they are still up and running. They now meet fortnightly at Lime Tree Methodist Church Hall, Elm Tree Avenue, Tile Hill, Coventry - Monday evenings from 7.15 pm until 9.00 pm.

There are two machines for demonstrations and problem solving, they have guest speakers and a local shop visits with yarn, once a month. This club has been established for 20 years but needs a few more members to be as thriving as ever. Why not give Mrs Chris Ward a call on 01203 459664 for more information?

WISBECH

A letter from Margaret Meekie regrets the loss of local knitting centre "Page Two". She says that they will be missed very much since knitters could always pop in for help, advice and supplies as well as go to the clubs they held. She adds that they all wish John and Iris and family lots of luck in the future.

The members of the **Tuesday afternoon club** have been able to continue at the Salvation Army Hall, Wisbech, on the first Tuesday each month from 2.30 - 4.30 pm.

Having arisen from the ashes, as it were, they have chosen the name **Phoenix MKC** and John Page is Chairman (and so far the only male member). Now we know there are other male knitters out there, so why not go along and offer some moral support? For more details about club activities, call Margaret Meekie on 01945 582760.

DORSET

"Are there any Duo 80 knitters who would like to join us?" asks Brenda Dixon, who lives in Wimborne. "We meet once a month and have expert help available for all levels." You can contact Brenda on 01202 883089.

CORNWALL

The **Cornwall Knitting Centre** in Saltash is once again holding summer workshops from late June until the end of August. For those who visit the West Country for their holiday, it makes the ideal one day break for the avid machine knitter. Most aspects of the craft will be covered and there's a class for complete beginners.

The fee for the day is £10.00 which includes a buffet and as

much as you can drink (non alcoholic!). Please write, or telephone the Centre for details.

Cornwall Knitting Centre
25 Prideaux Close
Tamar View
Industrial Estate
Saltash
Cornwall PL12 6LD
Tel: 01752 840810.

BIRMINGHAM

The **Kings Norton MKC** meet on the fourth Wednesday evening of each month, from 7.30 - 9.30 pm. The meeting place is the Friends Meeting House, Watford Road, Cotteridge and you can find out more by ringing the Organiser, Val Poole, on 0121-475 2732.

NORWICH

There's a change of venue for **Broadland Machine Knitters**. They'll now be meeting on the second and fourth Wednesday evening each month from 7.30 pm at 35a Blofield Road, Brundall, Norwich. Telephone the Organiser, Jan Wright, for the details. Her number is 01603 717149.

ROMFORD

The meeting place for the **Ardleigh Knitaholics** is St Michael's Church Hall, Main Road, Romford, Essex. They are there on alternate Tuesday evenings from 8.00 - 10.00 pm and you can check the dates and details by ringing Janet Tifford, the Organiser, on 01708 447164.

FAREHAM

Westbury Manor Museum will be displaying the work of City and Guilds students from Wednesday, 24th July to Tuesday, 30th July, but their sketchbooks and back-up folders will only be shown on the Friday and Saturday of that week. The museum is open from 10.00 am to 4.00 pm. The work is the result of the two-year machine knitting course and, if you feel inspired after seeing it, a new course - Creative Machine Knitting, Part 1, Year 1 - will be starting in September.

This course is offered by **Bridgemary Adult Education** (part of St Vincent College) and will be held on Wednesday evenings, plus some Saturday workshops, 23 ►



LATEST ARRIVALS !!

FLORENCE

- Viscose Chenille -
Knits as 4-ply

DAISY

- Cotton/Viscose -
Knits as 4-ply

REGULAR STOCK

SIENNA - Silk/Cotton/Acrylic
CLAIRE - Cotton/Linen/Silk
LUCY - Silk/Viscose
TAMMY - Shetland
LISA - Suri Alpaca
DAWN - Fine Kid Mohair
JAZZ - Cotton/Polyester
SARA - Acrylic/Wool/Alpaca
JAMIE - 100% Superwash Wool

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Or visit - appointments please - ask for map.
Access and Visa accepted.





DESIGNAKNIT FOR BROTHER OWNERS

In the last issue, Diane discussed the development of DesignaKnit up to the latest version, 6 for Windows. This time she explores in detail what is required to run the program and how it can be used to design garments for Brother machines.

Diane Bennett

CHOOSING A COMPUTER

DesignaKnit only runs on suitable IBM compatible PCs. Two versions of the program are available, version 5 for DOS and version 6 for Windows.

For version 5, the computer can be 286 (or less) with a minimum EGA colour monitor. A suitable computer can be purchased second hand for as little as £200.

For version 6, a more powerful computer which will run Windows is required – a 386, 486 or Pentium. The computer must have a minimum of 4Mb of RAM, and although it

will run with a VGA monitor, SVGA is recommended.

A new computer of this specification could cost anything from about £700 upwards, but some second hand computers would also be available, at a lower price.

Selecting a computer is often much more difficult than the new user expects. After all, surely an IBM PC is just that? No, there are many different makes of IBM compatible PC, and the specifications vary considerably. For anyone with a knowledge of computers, the best buys are probably available from direct sell com-

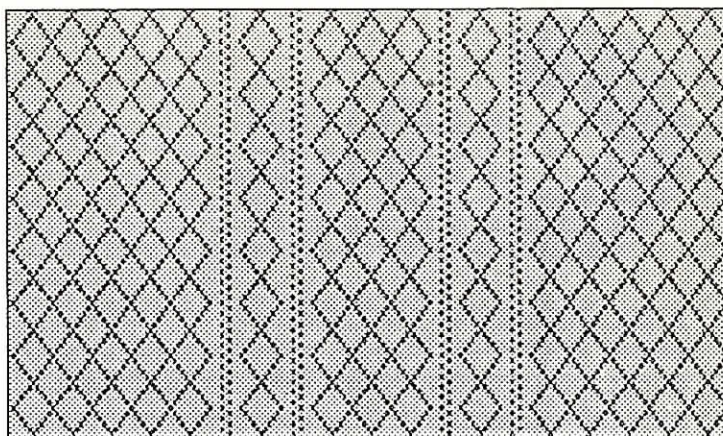


Fig. 2

panies such as Elonex, Dell or Opus. However, most new users have very little knowledge of the computer and in this case it is sensible to buy from a small local dealer who is willing to help when things go wrong!

MAKING A START WITH DESIGNAKNIT

Both versions of the DesignaKnit program are easy to install and use. Many new users find Windows a more 'user friendly' environment, but those with computers which will only run DOS can still design a complete range of garments with any stitch pattern.

After installing the program following the detailed instructions in the manual, the next step is to learn to use it. Be prepared for this to take time – just like learning to use a knitting machine. Read the manual and any other information about the program to help to understand it. Explore the program itself both by using the tutorial and by experimenting within it. If following lessons in the tutorial, try to repeat the steps within the program itself before moving on to the next stage.

Although it is tempting to try all parts of the program, it is better to master designing either shapes or stitch patterns before moving on to the other part of the program.

A stumbling block for many users is lack of computer knowledge. The user who is at ease with the computer will also master the software more quickly. There are many ways of learning to use your computer – by buying and using a good basic book or enrolling for a course at your local adult education centre, for example.

DESIGNING A GARMENT

There are three steps to designing a patterned garment with DesignaKnit:

1. DESIGN THE GARMENT SHAPE

This can be achieved very simply by selecting one of the Standard garments. Figure 1 shows the garment type selection box, which can be used to select a sweater, cardigan, sleeveless pullover, waistcoat or skirt, all with various sleeve types and necklines.

Measurements can be entered in several ways. In addition to entering body or garment measurements, the program includes standard sizes and allows for a set of exact measurements to be entered as a custom size.

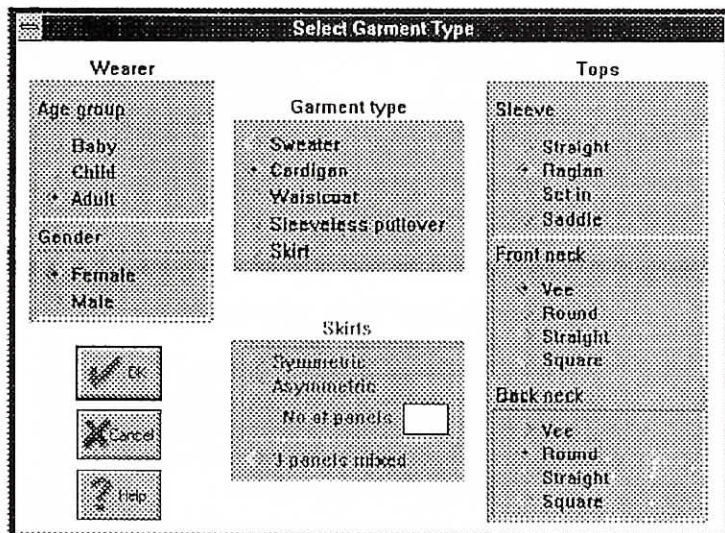
Once the garment has been designed, it can be used without alteration, or modified using Original Shaping. It is also possible to use Original in order to draft a complete garment.

2. DESIGN THE STITCH PATTERN

The colour menu (version 5) or Stitch Designer (version 6) can be used to design any stitch pattern, including not only Fair Isle but also slip, weaving and tuck stitch. Figure 2 shows a large tuck rib design, (taken from Diane's new Double Bed Fabrics disk) suitable for the body pieces of a sweater. For jacquard and intarsia, the stitch pattern can be colour separated automatically before it is printed or transferred to the machine.

The rectangles in the grid are the same shape as the knitted stitch, so that the stitch pattern is shown on the screen as it will appear in the

Fig. 1



garment as long as the tension has been entered. If the exact tension is not known, an average tension for the selected stitch pattern can be entered and adjusted after knitting the tension square.

3. INTEGRATE GARMENT PIECE AND STITCH PATTERN

Using DesignaKnit, it is possible to see exactly how the stitch pattern will be placed on each garment piece. This can be adjusted to the best possible position. As an example, Figure 3 shows the large tuck pattern positioned for the front of a raglan jacket, with the diamond panel centred on the raglan seam and one complete diamond next to the front band. It is sometimes necessary to adjust the measurements as well as the position of the garment piece on the pattern to achieve exactly the desired effect – but this is well worth the effort for the quality of garment design which is possible.

KNITTING THE GARMENT

When the garment design is complete, the pattern and stitch graph (the exact size for the selected machine) can be printed out, or the stitch pattern can be downloaded to the knitting machine and knitted using Knit from the screen.

The option of printing out the pattern is useful for punch-card machines and for simple garments, for example those knitted in stocking stitch. Almost any printer can be used.

If the knitting machine is a Brother electronic, the stitch pattern can be transferred directly to the machine using a suitable link. There are now a wide variety of links covering all current models except the KH970 (this link is due shortly) and the KH900, to which patterns can be transferred via the PPD.

One end of the link is connected to the serial port of the computer, the other to the PPD or disk drive input or cartridge slot on the knitting machine. Once the link is in place and has been set up correctly, it is possible to upload patterns from the knitting machine to the computer and then download them from the computer to the knitting machine.

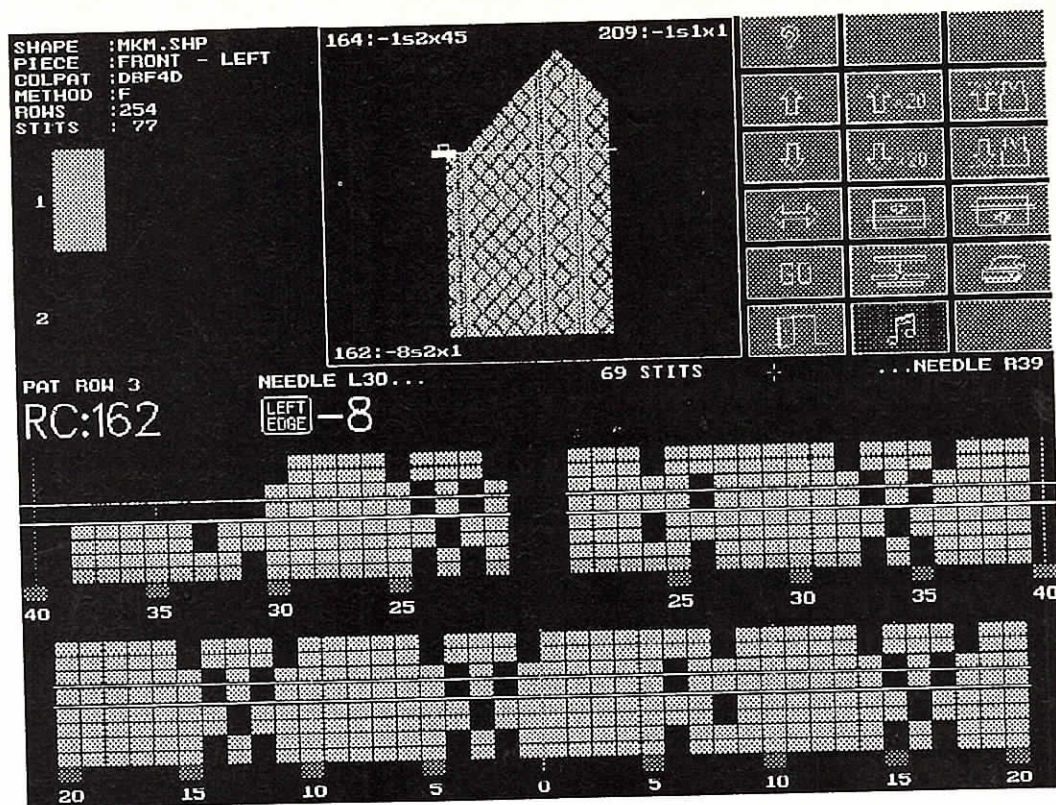


Fig. 4

When using a link for the first time, the first step should be to upload the patterns stored in the memory of the machine. These will then be stored on the hard disk of the computer, and can be downloaded when required. The uploaded patterns are stored as a batch from which individual designs are extracted and named.

When patterns are downloaded to models earlier than the KH965, all the 900 series patterns in the memory are replaced by the downloaded patterns. An on-screen message warns of this before downloading can proceed. It is, therefore, very important that patterns are stored on the computer by uploading first.

Even with later models, the KH965 and 965i, it is easier to remember which patterns are in the memory if only those currently in use are stored. After uploading all the patterns, delete them from the machine. Download the pattern or group of patterns required, deleting them when they are no longer needed. This avoids the memory being full of up to 99 patterns which cannot be viewed and are, therefore, difficult to identify.

When the stitch pattern has been transferred to the knitting machine, the next step is to knit the garment. Using the link which transfers the pattern for electronic machines,

or the Screenlink for punch-card machines, the movement of the carriage is shown on the screen. Rows on which the garment should be shaped or the colours changed are signalled both visibly and audibly – which is wonderful when knitting a complicated garment.

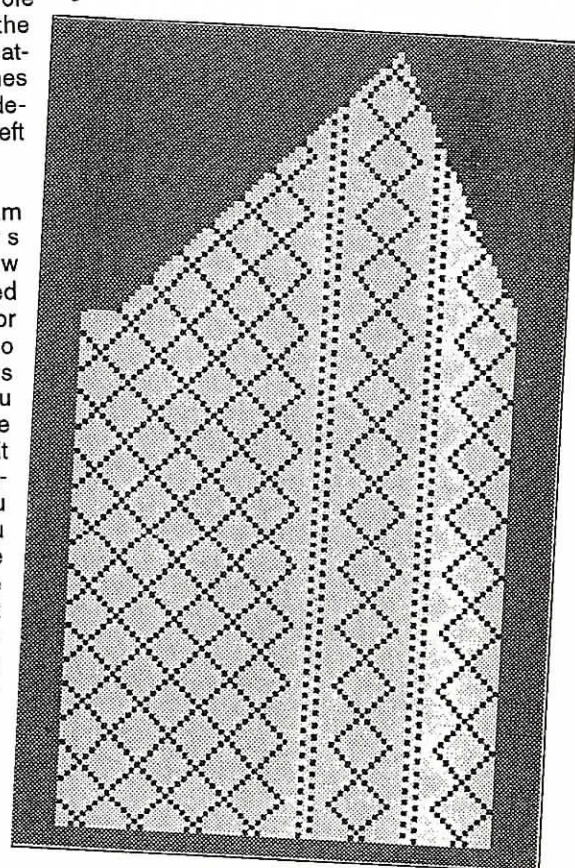
Figure 4 shows the front of the cardigan at armhole level, with the computer indicating that 8 stitches should be decreased at the left edge.

The program remembers which row should be used after splitting for the neck – no more disasters because you forgot to note this – and it even remembers where you were if you leave before completing the garment piece! I have been using Designa-Knit for nearly five years and I don't know how I would design and knit without it now.

If you would like some advice and help with choosing a computer, more details of DesignaKnit or Diane's Users Guide and newsletter for DesignaKnit owners, please contact:-

Diane Bennett
9 Huntley Grove
Nailsea
Bristol BS19 2UQ
Tel: 01275 - 810067.

Fig. 3



TEACH-IN

KNITTING GARMENTS

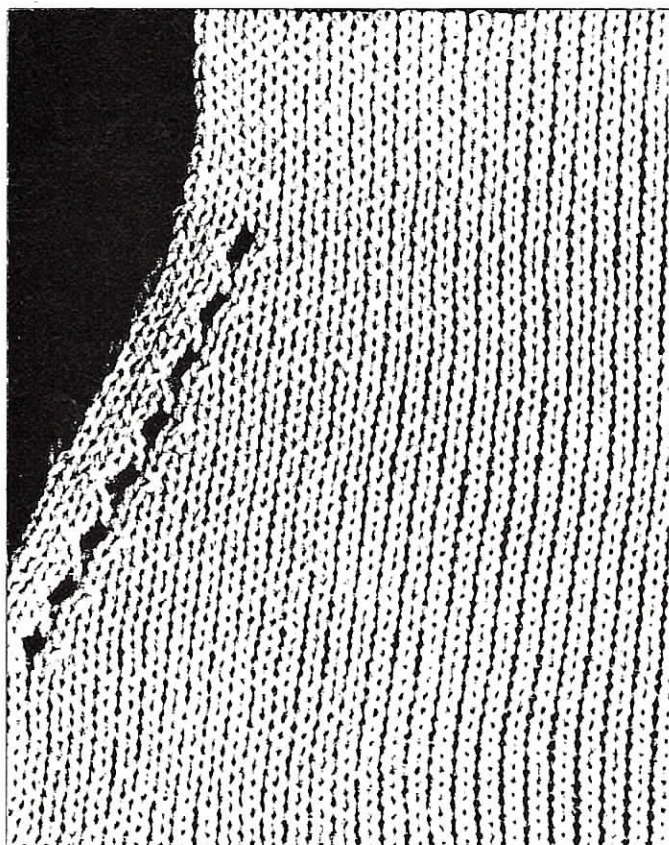
Part 8 – Decreasing

This month's article is brief, just to complete the various methods of decreasing on the single bed to give a special effect. I was going to include decreasing on the ribber as well but, as I worked, it became obvious that this subject deserved a separate article so I will discuss it next month.

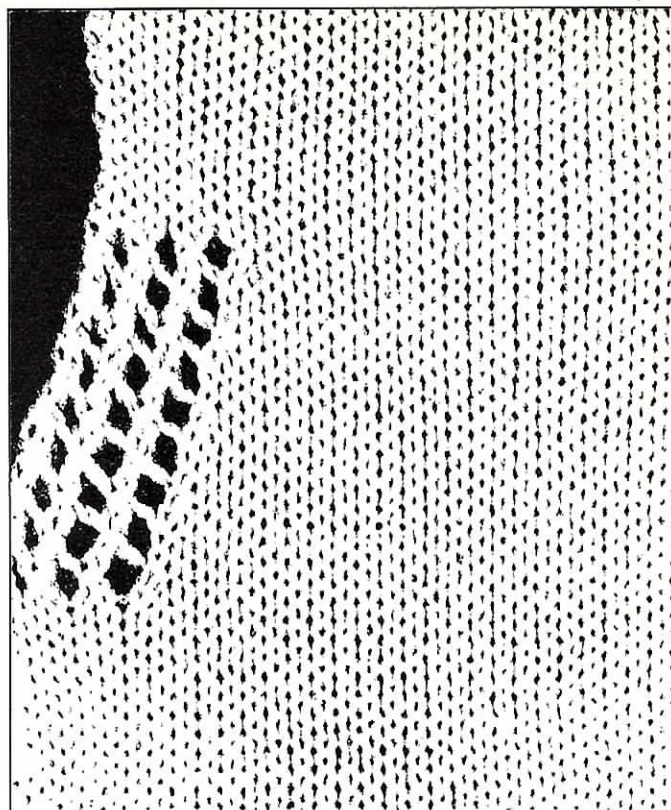
Ann Kite

I find this is a very common problem when writing or making videos about knitting; if you want to include the detail (and I always do), then it always takes more words, or more minutes of video, than you first think and more hard work!

Method One



In order to describe how these decreases are worked, I'm numbering the needles in the same way as I did last month. Needle number 1 is always the edge needle and the rest of the needles are then numbered inwards from the edge. So, whether you



Method Two

choose to work at the left or the right of your knitting, the needle numbering and stitch transfers are the same. When I refer to a stitch by number, it is the stitch on the needle of that number. WP is working-position and NWP is non-working position.

METHOD 1

This is a very simple example and is based on the double transfer, fully fashioned decreasing; Method 4 in the April issue.

Transfer stitch 6 to needle 5 and then transfer both the stitches on needle 5 to needle 6. Transfer stitch 4 to needle 3 and then transfer all the stitches on needles 1, 2 and 3 to needles 2, 3 and 4. Make sure that needle 5, which is empty, is in the working position. Return needle 1 to NWP. Knit four rows and decrease again. As I said, this is a very simple decreasing, so simple that you might find some kind knitter trying to teach you how to decrease properly! So method 2 is more decorative.

METHOD 2

This method is easier if you have a multiple transfer tool and arrange it so that four alternate eyelets are in the working position.

Transfer stitch 8 to needle 7. Transfer stitches 7, 5, 3 and 1 (there are two stitches on

needle 7, transfer both) to needles 8, 6, 4 and 2. Make sure the empty needles 7, 5 and 3 are in WP. Return needle 1 to NWP. Knit two rows. Transfer stitches 6, 4 and 2 to needles 5, 3 and 1. Leave all the empty needles in WP and knit two rows. Start the sequence again. With this method one stitch is decreased every four rows.

METHOD 3

With this method two stitches are decreased every four rows.

Transfer stitches 1, 2 and 3 to needles 3, 4 and 5. Transfer stitch 6 to needle 5. Leave needle 6 in WP and return needles 1 and 2 to NWP. Knit one row. Transfer stitch 3 to needle 4. Leave needle 3 in WP. Knit three rows and start the sequence again.

METHOD 4

This decreasing is a version of fully fashioned decreasing and gives a decorative ridge. It should be done at the opposite side to the carriage.

Transfer stitch 3 to needle 4. Transfer stitch 5 to needle 4. Transfer the three stitches now on needle 4 to needle 5. Transfer stitches 1 and 2 to needles 3 and 4. Needles 1 and 2 are now empty. Return needle 1 to NWP and leave needle 2 in WP so only one stitch is decreased. Knit to the



end to carriage to HP on next 2 rows and 4 Ns on foll 2 rows. RC shows 196 [206, 216, 228].

SHAPE NECK

Push all Ns at left, plus 10 Ns at right of centre 0 to HP and cont on rem sts for first side. Cont to push 4 Ns at shoulder edge to HP on next 3 alt rows and **at the same time** K 2 rows. * Push 6 Ns at neck edge to HP, K 2 rows. Rep from * once more. RC shows 202 [212, 222, 224]. Push Ns at right from HP to UWP. Cast off 26 [28, 31, 34] shoulder sts. With carriage at left, shape left side of neck to correspond with right side. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

Arrange over 66 [68, 72, 76] Ns at centre of machine for 2x1 rib and knit selvedge and cuff following instructions on diagram. Transfer sts for st st. Set RC at 000. Using

MT, continue working from diagram until RC shows 188 [194, 200, 206]. Cast off.

BUTTON BAND

Push 123 [130, 137, 145] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MY, K 12 rows. Using MT-5, K 1 row. Make a picot edge by transferring every alt st onto adjacent N, leaving empty Ns in WP. K 1 row. Using MT-3, K 12 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT-1, K 1 row. With P side facing, pick up sts along left front edge and place on to Ns. Using MT, K 1 row. K 1 row loosely by hand. Cast off with a latch tool.

BUTTONHOLE BAND

Work as for Button Band but

when RC shows 007 and 019, make 7 buttonholes over 3 Ns as follows:-

Counting from left edge, make a buttonhole over sts 5, 6 and 7, * miss 14 [15, 16, 17] sts, make a buttonhole over next 3 sts, rep from * 5 times more. Pick up sts on to right front edge.

NECKBAND

Join shoulder seams. Push 126 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 2 rows. Using MT-3, K 3 rows. Using MT-4, K 8 rows. Using MT-5, K 1 row. Make a picot edge by transferring every alt st on to adjacent N, leaving empty Ns in WP. K 1 row. Using MT-4, K 8 rows. Using MT-3, K 3 rows. Using MT-2, K 2 rows and **at the same time** when RC shows 008 and 020, counting from left edge, make a buttonhole

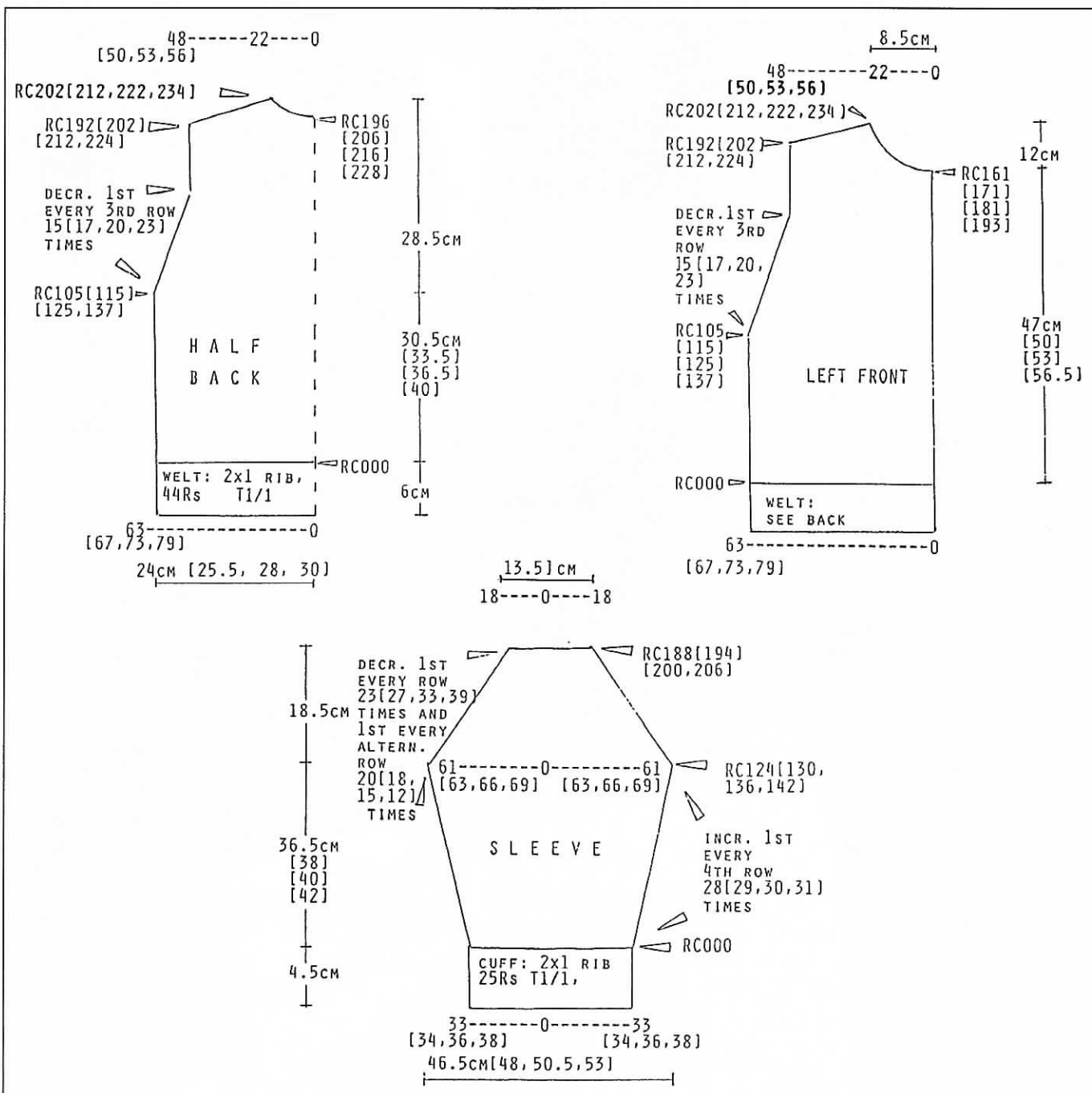
over sts 5, 6 and 7 if required. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT-1, K 1 row. With P side facing, pick up sts around neck edge and place on to Ns. K 1 row loosely by hand. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

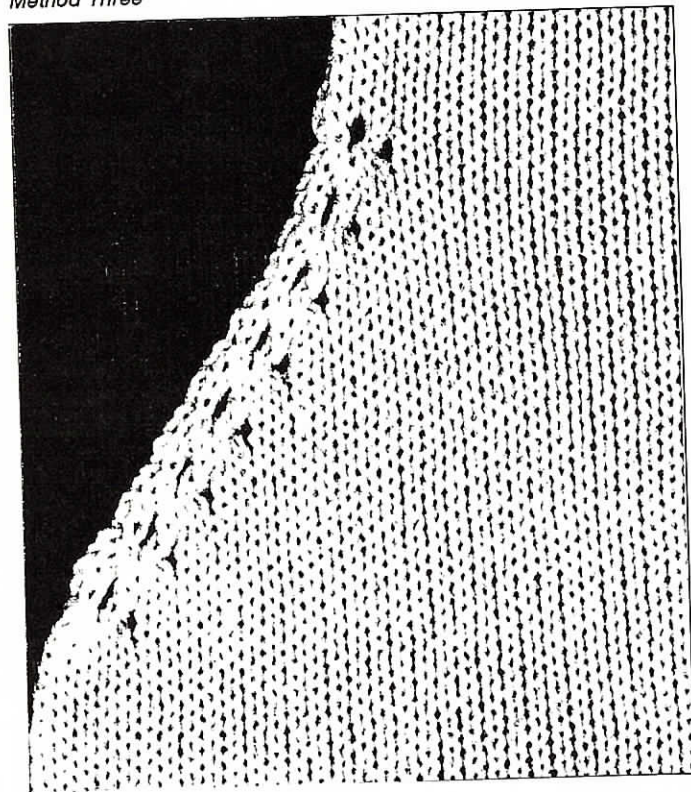
Set in sleeves. Join side and sleeve seams. Neaten open ends of bands. Finish buttonholes and sew on buttons to correspond.



next decreasing.

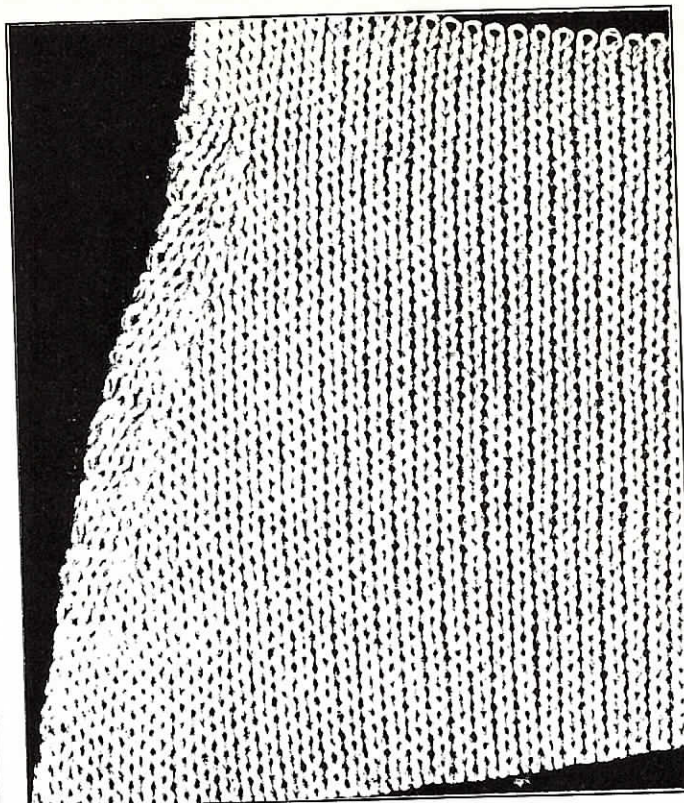
I found methods 3 and 4 in the 'A to Z of Machine Knitting' by Sandra Williams. This is now out of print, but if you can find a second-hand copy it is a

Method Three



very useful source of information and techniques.

You will find all these techniques easier if you use your transfer tool correctly. I wrote about this in the March issue



Method Four

and the correct use of the transfer tool (though not these special techniques) is also taught on my Beginners Video, No. 1. There is a special offer this month and, with the coupon, Video No. 1 costs

only £19! (plus £1.50 post and packing). All the videos, not just No.1, are at special prices and you can save up to £65! So have a look at my advertisement or ring me, Ann Kite, on 01544 350627.

MACHINE KNITTING SUMMER SHOW '96

Saturday 20th July

**EXHIBITION – FASHION SHOWS – LECTURES
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For full details and BOOKING FORM please send SAE to:
P. Murphy, 51 West Hill, South Croydon CR2 0SB.

CLUB LINE

(Continued from page 17.)

over a period of two years. For more information, please contact Bridgemary Adult Education on 01329 310066, or Fiona Morris on 01329 313929.

HARROW

Greenhill College invites you to "Knit your way to success" with their new provision of three modules per year for creative knitwear design, which can lead to a City and Guilds Certificate in Machine Knitting, Parts 1 and 2.

The new courses commence in September '96 and there are no additional fees for out-of-borough students. For further information, please contact Central Admissions, Greenhill College, Lowlands Road, Harrow, HA1 3AQ. Tel: 0181-869 8651. Alternatively you can call the course tutor, Sybil Kenton, direct on 0181-954 3817.

LOUGHBOROUGH

As part of the Creative Summer School offered by **Loughborough College of Art and Design**, Beryl Jarvis is teaching a two-day Machine Knitting Ribber Course on 13th and 14th July. For details, please ring Alicia Columbine on 01509 261515.

The college is in Epinal Way, Loughborough, Leicestershire.

Beryl also told us of a week-end course in Machine Knitting planned for 10th to 12th January, next year. This is to be held at **Horncastle College**, Lincolnshire (01507 522449) and will be geared to individual needs. Beryl says, "If you have mastered the basics, there will be many small projects to take your skills and understanding further. If you have an attachment that you cannot use, why not bring it along and take this opportunity to get to know it better? If you don't have a machine, there will be a small number available for beginners to give machine knitting a try."

Beryl is still available for private tuition and club demonstrations and that the **Info Sheets** she launched last year have been so successful, that she now has a choice of 35 available. If you would like an up-to-date list of the titles, send a SAE to:-

Beryl Jarvis
90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR.

Hats Galore - 5 hat patterns inc beret £6.00
Hoods & Head-Cosy's. - 4 patterns inc hooded collar £6.00
Waistcoats & Body-Warmers - 4 patterns £6.50



Sarah Bardon
2 Station Plantation
Birstwith
North Yorkshire

To order, send payment to above address or for further details on other patterns/charts available send £1.00 refundable against first order.

FRAN FRANCIS

THE GARTER CARRIAGE COLLECTION

REBECCA

Lady's Double Knit Cable Sweater
(As featured in September '95 MKM)

VICTORIA

Lady's 4-ply Sweater in Garter Stitch pattern

KATRINA

Lady's 4-ply Sweater in Cable and Garter Stitch

JACK OF DIAMONDS

Man's Double Knit Cable & Garter Stitch Sweater

(As featured in January '94 MKM)

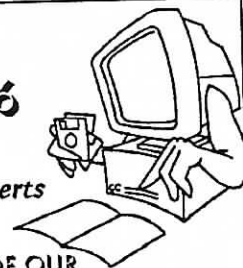
All patterns cost £2.95, including post & packing

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Telephone: 01929 551073
CompuServe: 100101,1160

Designed by

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 64 [67, 71, 74, 77, 80] Ns at left and 64 [67, 72, 75, 78, 81] Ns at right of centre 0 to WP. 128 [134, 143, 149, 155, 161] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows. Transfer sts for st st.

1ST AND 2ND SIZES

Inc 1 st at right edge.

5TH AND 6TH SIZES

Inc 1 st at each end.

ALL SIZES

129 [135, 143, 149, 157, 163] sts. Set ribber to H5. Set ribber carriage to knit to the left and slip to the right. Push Ns 2, 21, 24, 43 and 46 at left and right of centre 0 on ribber to WP. Set RC at 000. Using MT/MT, cont in release stitch pattern. K 148 rows. Place marker at each end *. K 76 [80, 84, 86, 88, 90] rows. RC shows 224 [228, 232, 234, 236, 238].

SHAPE SHOULDERS

Cast off 10 [11, 11, 12, 12, 13] sts on main bed at beg of next 6 [4, 6, 4, 6, 4] rows and 9 [10, 10, 11, 11, 12] sts on main bed at beg of foll 2 [4, 2, 4, 2, 4] rows. Using WY, K a few rows over rem 51 [51, 57, 57, 63, 63] sts on main bed and release from machine.

FRONT

Work as for Back to *. K 40 [44, 48, 50, 52, 54] rows.

SHAPE NECK

Note position in pattern and position of ribber Ns. Using a length of MY, cast off centre 17 [17, 23, 23, 29, 29] sts on main bed. Transfer ribber sts at left on to corresponding Ns on main bed. Set carriage to hold. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 39 [42, 43, 46, 47, 50] sts rem on main bed, K 18 rows.

SHAPE SHOULDER

Cast off 10 [11, 11, 12, 12, 13] sts on main bed at beg of next row, K 1 row. Cast off 10, 11, 11, 12, 12, 13] sts on main bed at beg of next row, K 1 row. Cast off 10 [10, 11, 11, 12, 12] sts on main bed at beg of next row, K 1 row. Cast off rem 9 [10, 10, 11, 11, 12] sts on main bed. With carriage at left and using a transfer tool, push Ns from HP to UWP. Set to racking position as noted. Arrange ribber Ns as noted. Replace ribber sts on to Ns. Set ribber carriage to knit to the right and slip to the left. Finish to correspond with first side, reversing shaping.

LAZY LACE

2

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Yeoman Panama. (Yarn Guide No.10.)
1 x 500 g cone in Red (MY).

GARMENT WEIGHT

Finished garment in third size weighs 265 g.

The fibre content of this yarn is 50% cotton, 50% acrylic. For further information about this yarn, please write to the following address:— Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116-240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 90 [95, 100, 105, 110, 115] cm, 35½ [37½, 39½, 41½, 43½, 45½] in.
Length to shoulder 58 [59, 60, 60.5, 61, 61.5] cm, 23 [23½, 23½, 24, 24, 24½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over release stitch pattern – wash, dry and iron swatch before measuring (tension dial setting approximately 7/7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Work cast off and dec sts on main bed only, release corresponding sts from ribber Ns and push down to NWP.
- When each piece is removed from the machine, pull firmly lengthways to release the rib sts down to the welt.

RELEASE STITCH PATTERN

* K 2 rows. Rack ribber 1 space to the right *. Rep from * to * to H10.
** K 2 rows. Rack ribber 1 space to the left **. Rep from ** to ** to H0. Rep from * to * to H5. These 40 rows form pattern.

PRESSING

Wash and dry. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

NECKBAND

Join right shoulder seam. With carriage at right, set machine for 2x2 rib. Push 130 [130, 142, 142, 154, 154] Ns on each bed to WP. * Arrange Ns for 2x2 rib. Using MY, cast on. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20 rows. Transfer sts for st st. Using MT, K 1 row *. With P side facing, pick up 51 [51, 57, 57, 63, 63] sts across back neck, 31 sts down right side of front neck, 17 [17, 23, 23, 29, 29] sts across front neck and 31 sts up left side of front neck and place on to Ns. Unravel WY. K 1 row. K 1 row very loosely by hand,

Maggie
Andrews

pulling the Ns back to NWP. Pull work forward to bring Ns back to WP. Cast off with a latch tool.

ARMHOLE BANDS

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down. With carriage at right, set machine for 2x2 rib. Push 110 [116, 122, 124, 128, 130] Ns on each bed to WP. Work as for Neckband from * to *. With P side facing, pick up 110 [122, 124, 128, 130] sts along armhole edge between markers and place on to Ns. K 1 row. Cast off.

MAKING UP

Join side and armhole band seams. Fold armhole bands in half and catch down on inside. Press seams. Lightly press bands.

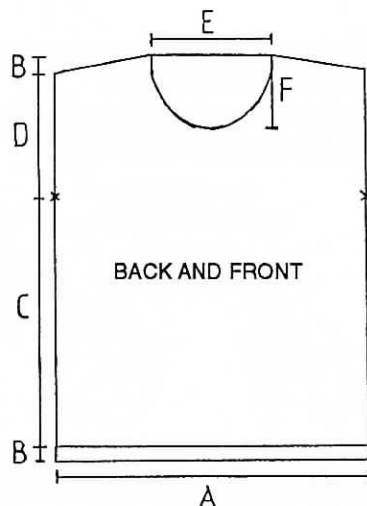
There are more tops in unusual stitches in Maggie's books "Skirts and Tops" and "Classic Collection".

They are available from wool shops for £3.99, or direct from Maggie price £4.50 including p&p.

If you would like to order, please write to:-

Maggie Andrews
79 Hookfield
Harlow
Essex CM18 6QQ.

A = 46 [48, 51, 53, 56, 58] cm
B = 2 cm
C = 37 cm
D = 19 [20, 21, 21.5, 22, 22.5] cm
E = 18 [18, 20, 20, 22.5, 22.5] cm
F = 11 cm





Designed by

LACY TUNIC

3

Jocelyn Ridout

BACK

With carriage at left and using MY, cast on 142 [162, 182] sts on each bed at centre of machine in double rib/full needle rib. * Using MT-2/MT-2, K 2 tubular rows. Using MT-1/MT-1, K 2 tubular rows. Using MT/MT, K 2 tubular rows. Using MT+1/MT, K 1 tubular row. Set machine for double rib/full needle rib knitting. Using MT/MT, K 1 row *. Cont in lace patt from chart on main bed Ns only, K 24 rows. Transfer all sts on main bed on to adjacent Ns on main bed from right to left. Push empty Ns to NWP. Using MT-1/MT-1, K 1 row. Push empty Ns back to WP. Transfer sts for st st. Set RC at 000. Using MT, K 144 [152, 162] rows.

SHAPE ARMHOLE

Cast off 4 [5, 8] sts at beg of next 2 rows and 2 [2, 3] sts at beg of foll 4 rows. K 1 row. Dec 1 st at each end on next and every foll alt row until 118 [136, 146] sts rem, then on every foll 4th row until 114 [126, 136] sts rem**. K 44 [42, 42] rows. RC shows 210 [228, 238].

SHAPE SHOULDERS

Push 3 Ns at opposite end to carriage to HP on next 22 [24, 26] rows. Cast off rem 48 [54, 58] sts. Push 33 [36, 39] Ns at left from HP to UWP. Using MY, K 1 row. Using WY, K a few rows and release from machine. Push 33 [36, 39] Ns at right from HP to UWP. Using MY, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 4 rows. RC shows 170 [190, 200].

SHAPE NECK

Using a length of MY, cast off centre 18 sts. Using nylon cord, K 48

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Celandine Lucy. (Yarn Guide No.7.)
1 x 250 g cone in Shade 6 (MY).

GARMENT WEIGHT

Finished garment in second size weighs 215 g.

The fibre content of this yarn is 52% Silk, 48% Viscose. For further information about this yarn, please write to the following address:- Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 82 [94, 105] cm, 32½ [37, 41½] in.
Length to back neck 58.5 [63, 65.5] cm, 23 [25, 26] in.
Sleeve seam 41.5 [43.5, 44.5] cm, 16½ [17, 17½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- Use a seven-prong transfer tool, if available, for the multiple transfer of sts on lace pattern.

[54, 59] sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next and every foll 4th row until 40 [46, 51] sts rem, then on every foll 3rd row until 33 [36, 39] sts rem. K 26 [17, 17] rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord

over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at left and using MY, cast on 60 [60, 70] sts on each bed at centre of machine in double rib/full needle rib. Work as for Back from * to *. Cont in lace

patt from chart on main bed Ns only, K 12 rows. Inc 1 st at each end on main bed. 62 [62, 72] sts on main bed. Set pitch lever to P on ribber. Transfer sts for 2x2 rib. Using MT-1/MT-1, K 8 rows. Transfer sts for st st. Using WY, K a few rows and release from machine. Push 72 [72, 84] Ns at centre of machine to WP. Push 10 [10, 12] Ns back to NWP evenly. With carriage at right and wrong side facing, replace sts on to Ns. Using MT+1 and MY, K 1 row. Push empty Ns back to WP. Pick up heel of adjacent st and place on to empty Ns. Set RC at 000. Using MT, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 6th [5th, 6th] row until there are 80 [96, 134] sts, then on every foll 7th [6th, 7th] row until there are 114 [126, 136] sts, K 20 rows. RC shows 162 [170, 176].

SHAPE TOP

Cast off 6 [6, 8] sts at beg of next 2 rows, 3 sts at beg of next 4 rows and 2 sts at beg of next 8 [4, 2] rows. Dec 1 st at each end on every alt row until 48 [54, 64] sts rem, then on every row until 36 [38, 44] sts rem. Cast off 3 sts at beg of next 4 rows. Cast off rem 24 [26, 32] sts.

NECK EDGING

With carriage at left and using MY, cast on 134 [140, 144] sts on each bed at centre of machine in double rib/full needle rib. Work as for Back from * to *. Cont in lace patt from chart on main bed Ns only, K 12 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 33 [36, 39] Ns to WP. With K side of Right Back Shoulder facing, replace sts on to Ns. With P side of Right Front Shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for Right Shoulder but read left for right.

PRESSING

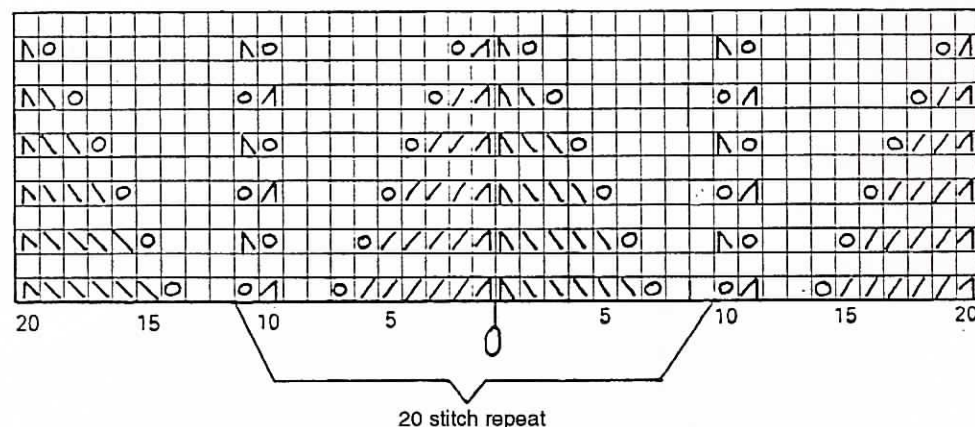
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

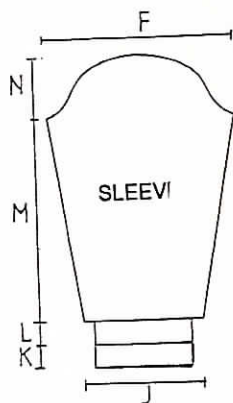
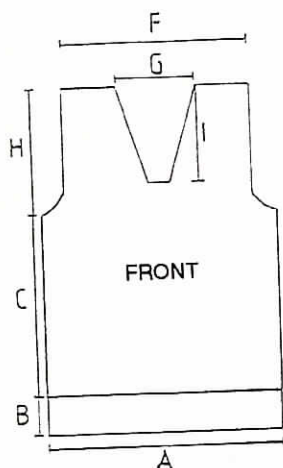
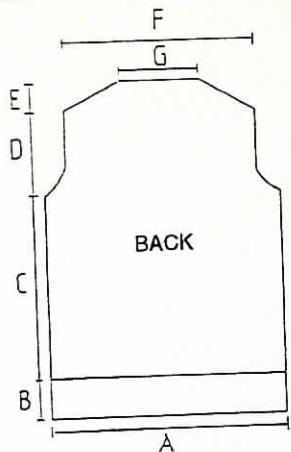
Join side and sleeve seams. Set in sleeves. Sew neck edging into position, sewing ends to cast off sts at front neck.

DOUBLE BED LACE

Chart for manual transfers on main bed only



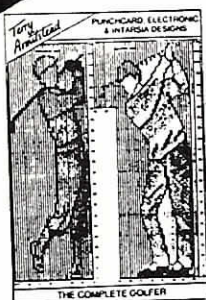
A = 41.5 [47.5, 53.5] cm
 B = 7 cm
 C = 32 [34, 36] cm
 D = 14.5 [16.5, 18.5] cm
 E = 5 [5.5, 6] cm
 F = 33.5 [37, 40] cm
 G = 14 [16, 17] cm
 H = 22.5 [25, 26.5] cm
 I = 17 [17, 18] cm
 J = 21 [21, 24.5] cm
 K = 4 cm
 L = 1.5 cm
 M = 36 [38, 39] cm
 N = 11 [13.5, 15.5] cm



Terry Armitstead

DESIGNS

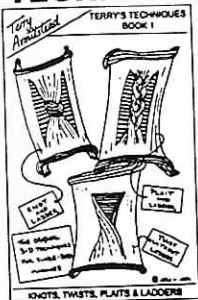
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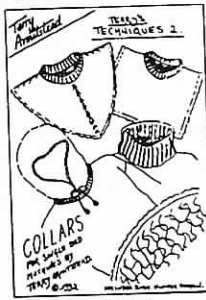
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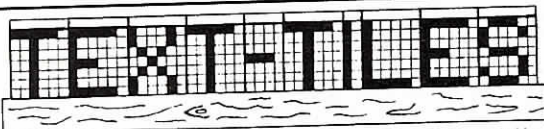
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Designed by

LACY CROPPED TOP

4

Jocelyn Ridout

BACK

With carriage at left and using MY, cast on 142 [162, 182] sts on each bed at centre of machine in double rib/full needle rib *. Using MT-2/MT-2, K 2 tubular rows. Using MT-1/MT-1, K 2 tubular rows. Using MT+1/MT, K 1 tubular row. Set machine for double rib/full needle rib knitting. Using MT/MT, K 1 row **. Cont in lace patt from chart on main bed Ns only, K 24 rows *. Transfer alt sts on main bed on to adjacent Ns on main bed from right to left. Push empty Ns to NWP. Using MT-1/MT-1, K 1 row. Push empty Ns back to WP. Transfer sts for st st. Set RC at 000. Using MT, K 54 [62, 72] rows.

SHAPE ARMHOLES

Cast off 4 [5, 8] sts at beg of next 2 rows and 2 [2, 3] sts at beg of foll 4 rows. K 1 row. Dec 1 st at each end on next and every foll alt row until 118 [136, 146] sts rem, then on every foll 4th row until 114 [126, 136] sts rem ***. K 44 [42, 42] rows. RC shows 120 [138, 148].

SHAPE SHOULDERS

Push 3 Ns at opposite end to carriage to HP on next 22 [24, 26] rows. Cast off rem 48 [54, 58] sts. Push 33 [36, 39] Ns at left from HP to UWP. Using MY, K 1 row. Using WY, K a few rows and release from machine. Push 33 [36, 39] Ns at right from HP to UWP. Using MY, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to ***. K 4 rows. RC shows 80 [100, 110].

SHAPE NECK

Using a length of MY, cast off cen-

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Celandine Lucy. (Yarn Guide No.7.)
1 x 250 g cone in Shade 6 (MY).

GARMENT WEIGHT

Finished garment in second size weighs 135 g.

The fibre content of this yarn is 52% Silk, 48% Viscose. For further information about this yarn, please write to the following address:- Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 82 [94, 105] cm, 32 1/2 [37, 41 1/2] in.
Length to Back Neck 38.5 [42.5, 45.5] cm, 15 1/2 [17, 18] in.
Sleeve seam 9.5 cm, 4 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- Use a seven-prong transfer tool, if available, for the multiple transfer of sts on lace pattern.

tre 18 sts. Using nylon cord, K 48 [54, 59] sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next and every foll 4th row until 40 [46, 51] sts rem, then on every 3rd row until 33 [36, 39] sts rem. K 26 [17, 17] rows. Using WY, K a few rows and release

from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at left and using MY, cast on 100 [110, 120] sts on

each bed at centre of machine in double rib/full needle rib. Work as for Back from * to *. Transfer alt sts on main bed on to adjacent Ns on main bed from left to right. Push empty Ns back to WP. Using MT-1/MT-1, K 1 row. Push empty Ns back to WP. Transfer sts for st st. Using WY, K a few rows and release from machine. Push 114 [126, 136] Ns at centre of machine to WP. Push 14 [16, 16] Ns back to NWP evenly. With carriage at left and wrong side facing, replace sts on to Ns. Using MT and MY, K 1 row. Push empty Ns back to WP. Pick up heel of adjacent st and place on to empty Ns. Set RC at 000. K 12 rows.

SHAPE TOP

Cast off 6 [6, 8] sts at beg of next 2 rows, 3 sts at beg of next 4 rows and 2 sts at beg of next 8 [4, 2] rows. Dec 1 st at each end on every alt row until 48 [54, 64] sts rem, then on every row until 36 [38, 44] sts rem. Cast off 3 sts at beg of next 4 rows. Cast off rem 24 [26, 32] sts.

NECK EDGING

With carriage at left and using MY, cast on 134 [140, 144] sts on each bed at centre of machine in double rib/full needle rib. Work as for Back from * to **. Cont in lace patt from chart on main bed Ns only, K 12 rows. Transfer alt sts on main bed on to adjacent Ns on main bed from right to left. Push empty Ns to NWP. K 1 row. Push empty Ns back to WP. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 33 [36, 39] Ns to WP. With K side of Right Back Shoulder facing, replace sts on to Ns. With P side of Right Front Shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for Right Shoulder but read left for right.

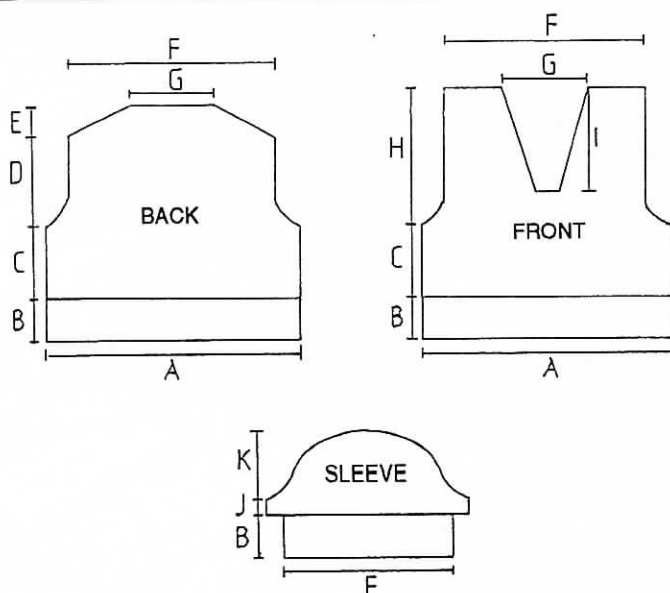
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams. Set in sleeves. Sew neck edging into position, sewing ends to cast-off sts at front neck.

- A = 41.5 [47.5, 53.5] cm
- B = 7 cm
- C = 12 [13.5, 16] cm
- D = 14.5 [16.5, 16.5] cm
- E = 5 [5.5, 6] cm
- F = 33.5 [37, 40] cm
- G = 14 [16, 17] cm
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- J = 2.5 cm
- K = 11 [13.5, 13.5] cm



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Designed by

CLEAR-CUT COTTON

5

Nina Miklin

FRONT

With carriage at right, arrange over 180 [190, 200] Ns at centre of machine for 1x1 rib. Using MT-3**/MT-3** and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 50 rows. Transfer sts for st st. Set RC at 000. Using MT, K 146 [162, 178] rows.

SHAPE RAGLAN ARMHOLES

(See knitting note 1) *. Set RC at 000. Cast off 5 sts at beg of next 4 rows and 3 sts at beg of foll 2 rows. Dec 1 st at each end on next and foll 43 [48, 53] alt rows and at the same time shape neck when RC shows 050 [060, 070].

SHAPE NECK

Push all Ns at left plus 9 Ns at right of centre 0 to HP and cont on rem sts for first side. K 2 rows. ** Push 5 Ns at neck edge to HP, K 2 rows. Rep from ** once more. *** Push 2 Ns at neck edge to HP, K 2 rows. Rep from *** twice more. RC shows 062 [072, 082]. (See knitting note 2.) K 2 rows. Dec 1 st at neck edge. **** K 4 rows. Dec 1 st at neck edge. Rep from **** once more. ***** K 6 rows. Dec 1 st at neck edge. Rep from ***** once more. When RC shows 094 [104, 114], cast off rem 3 sts. With carriage at left, reset RC to 050 [060, 070]. Shape left side to correspond with right side. Push rem Ns from HP to UWP. Using MT+6 and MY, K 1 row. Cast off with a latch tool. (See knitting note 3.)

BACK

Work as for Front to *. Set RC at 000. Cast off 5 sts at beg of next 4 rows, 2 [3, 3] sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end on next and foll 37 [39, 44] alt rows, K 1 row. Dec 1 st at each end on next and every foll 3rd row and at the same time shape neck when RC shows 98 [108, 118].

SHAPE NECK

Push all Ns at left, plus 7 Ns at right of centre 0 to HP and cont on rem sts for first side. K 2 rows. Push 7 Ns at neck edge to HP, K 2 rows. ** Push 4 Ns at neck edge to HP, K 2 rows. Rep from ** twice more. RC shows 108 [118, 128]. Push rem 4 Ns to HP. With carriage at left, reset RC to 098 [108, 118]. Shape left side to correspond with right side. Push rem 60 Ns from HP to UWP. Using MT+6 and MY, K 1 row. Cast off with a latch tool. (See knitting note 4.)

LEFT SLEEVE

With carriage at right, arrange

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Extra Fine Sahara already wound treble. (Yarn Guide No.11.)

1 x 350 [400, 400] g cone in Cerise (MY).

GARMENT WEIGHT

Finished garment in first size weighs 335 g.

The fibre content of this yarn is 100% Mercerised Cotton. For further information about this yarn, please write to the following address:— Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small, Medium, Large.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

37 stitches and 58 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3**).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- The collar is attached to the neckline by hand.
- If following the instructions in Nina Miklin's books "Knit to Finish" Books 1 and 2, work as follows:—

- All raglan shapings — use "4 to 3 and back decrease" in Book 2, Part One, Chapter 2, Method 3, Page 7.
- Front neckline — Book 1, Part One. The "crucial point" is at RC 062 [072, 082]. Follow the instructions in Chapters 3 and 4, Pages 7 and 8.
- Finishing front neckline — Book 2, Part Six, Chapter 2, Page 32 — The Neckline, Method 2 (a) or 2 (b).
- Loose row and latch tool cast off — Book 1, Part Four, Chapters 4 and 5, Pages 16 to 19.
- Replacing the first row — Book 2, Part One, Chapter 1, Pages 3 and 4.
- To join sleeve seams — Book 2, Part Five, Chapter 2, Page 19, Sample Band 06, Steps 3 and 4.
- To join the neckband seam — Book 2, Part Five, Chapter 2, Page 19, Sample Band 06, Steps 1 to 6 (i).
- To attach neckband — Book 2, Part Six, Chapters 2 and 3.

over 80 [84, 88] Ns at centre of machine for 1x1 rib. Using MT-3**/MT-3** and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 26 rows. Transfer sts for st st. Set RC at 000. Using MT, cont working from diagram until RC shows 175 [185, 195].

SHAPE RAGLAN TOP

(See knitting note 1.) Set RC at 000. Shape both edges of the

work at the same time as follows:—

At left edge, cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 46 [52, 60] alt rows, K 1 row. Dec 1 st at left edge on next 10 [8, 2] rows and at the same time when RC shows 001, at right edge, cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg

of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 40 [46, 42] alt rows.

1ST SIZE

Dec 1 st at right edge on next 2 rows.

3RD SIZE

* Dec 1 st at right edge. K 3 rows. Rep from * 5 times more.

ALL SIZES

When RC shows 094 [104, 114]. Push 8 [8, 9] Ns at right to HP, K 2 rows. ** Push 7 [7, 6] Ns at right to HP, K 2 rows. Rep from ** once more. *** Push 5 [5, 6] Ns at right to HP, K 2 rows. Rep from *** 3 times more. Push Ns from HP to UWP. Using MT+6, K 1 row. Cast off with a latch tool (see knitting note 4).

RIGHT SLEEVE

Work as for Left Sleeve, reversing shaping.

FRONT AND SLEEVE NECKBAND

Push 166 Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT+ and MY, K 1 row. Using MT+*, K 12 rows. Using MT-1*, K 15 rows. Using MT-2*, K 7 rows. Using MT-1*, K 15 rows. Using MT+*, K 12 rows. Using MT+*, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. (See knitting note 5.) Using MT, K 1 row. Using MT+6, K 1 row. Cast off with a latch tool (see knitting note 4) *.

BACK NECKBAND

Push 60 Ns to WP. Work as for Front and sleeve neckband from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

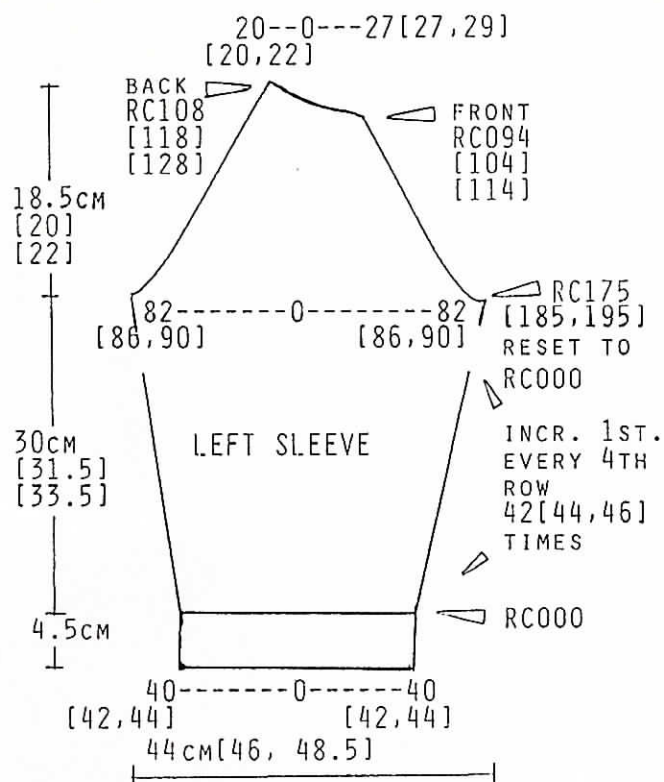
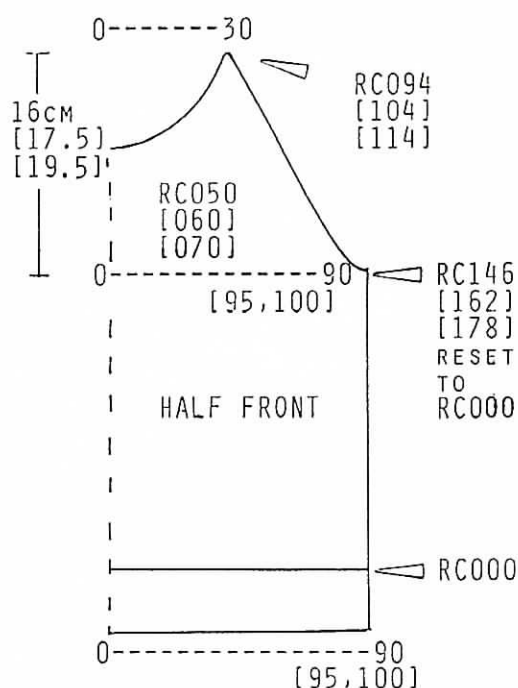
MAKING UP

Join raglan seams. Join side and sleeve seams (see knitting note 6). Join neckband seams (see knitting note 7). Sew the neckband into position (see knitting note 8).

CARE INSTRUCTIONS

Hand wash in lukewarm water.





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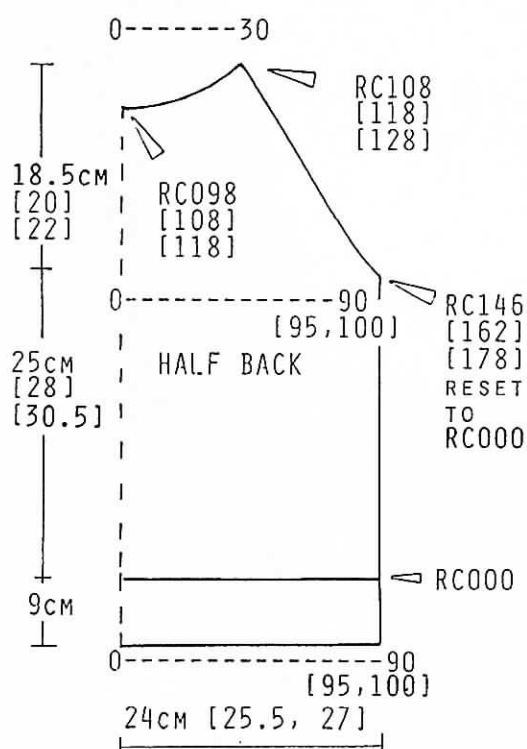
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SPOTLIGHT

KNIT TO FINISH

Nina Miklin has been holding courses and talking to clubs about techniques for giving knitwear the perfect finish. The "couture" look is her trademark and her books and teaching stress the importance of planning for this perfect finish as you knit.

Nina Miklin

Up to now I have been holding one-day courses in London as well as other parts of the country but in November '94, at an exhibition in Liverpool, a customer - Mrs Alice Jensen - enquired why I never hold a course in the north. I replied that I do, but that it is usually a knitting club that arranges the facilities and I remarked (as I usually do) that if she could make the necessary arrangements, I would be very happy to come - and arrangements she made!

A few weeks later I received a letter from Mr Brian Leighton, the principal of Alston Hall, inviting me to hold a one week residential course at the college - this was then arranged for 8th April, this year.

At a one-day course in London last September, participants expressed an interest in a residential course, so I contacted Brian again and he kindly provided Alston Hall as the venue for a course from the 5th to the 9th of February this year. This course was not advertised. I already had some requests for a course of this kind and, together with the enquiries from the one-day course, there were nine participants - from all over the country!

That created a slight problem because it would have been too difficult for everyone to bring a knitting machine. I turned for help to Janet Cooke of Brother and she, together with Margaret from the Brother office, arranged

the loan of 10 knitting machines, which I collected on my way up. This delayed my arrival at Alston Hall - the 5th of February also being the day the snow set in! Yes, we were snowed in and, at one stage, we were getting worried whether we would be able to get away on Friday afternoon!

Needless to say, everybody had arrived when I got there. We unloaded the machines, had dinner and started knitting that evening (only the tension square, however!). Everybody knitted a garment during the course - we sometimes worked until midnight, stopping only for meals. Knitting aside, the food was fantastic, the accommodation excellent and the atmosphere very friendly. We all had a very good time, working hard and achieving a lot, but we also had lots of fun while doing so, as I think the enclosed poem (that I received on the last evening) shows. We all got on extremely well, as if we had been friends for a long time.

After the course's success, I was asked to arrange another course for the same group, which is to be held later on this year. It will take place from 10th to 15th November 1996 and is one day longer than the February course.

We agreed that, this time, there would be a choice of only two different designs -

one jumper and one jacket/coat - since last time everybody knitted something different and I spent a lot of time calculating each pattern.

The course beginning on the 8th April, as arranged and advertised by Alston Hall, was fully booked, but because there is already a waiting list, it is quite possible that there will be another course - arranged by Alston Hall but not advertised in their brochure.

I would be happy to arrange another course if there should be enough enquiries and I am holding another one-day course in London on 17th September.

Were we in any doubt about the popularity of Nina's courses, we would certainly be convinced by this poem (shown opposite), which was presented to her at the end of the February course at Alston Hall and the hand-made embroidered card which repeated the thanks of her grateful students.

Enquiries about these courses should be directed to me at:-

**PO Box 1720
London W9 1TT**

(but please include your telephone number - I'm afraid I just don't have the time to write to everybody!) or call me direct on **0171-286 1532**.



OUR FRIEND NINA

There was a young lady called Nina,
Who taught us to knit on machine-a,
Our poor aching joints,
Found those "Crucial Points",
Quintessential in patterns by Nina.

When spirits began to diminish,
Nina said that "We must knit to finish",
So we worked past midnight,
But our knitting's a delight,
And we began to believe we could win(ish).
(Well we couldn't make it rhyme!)

So we all say a big "Thank you Nina",
And now when we knit on machine-a,
If mistakes should arise,
"No problem", she cries,
Just leave the solutions to Nina.

PICTURE KNITTING

COTTAGE GARDEN

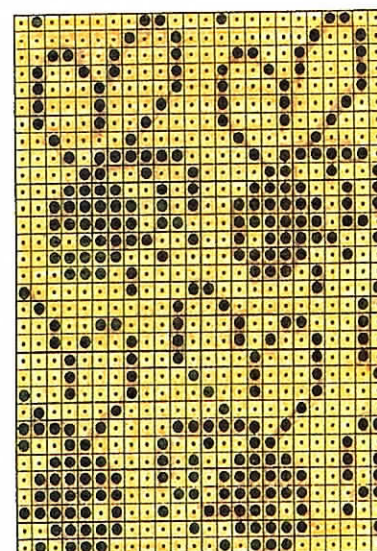
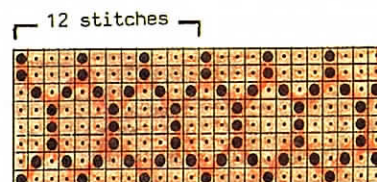
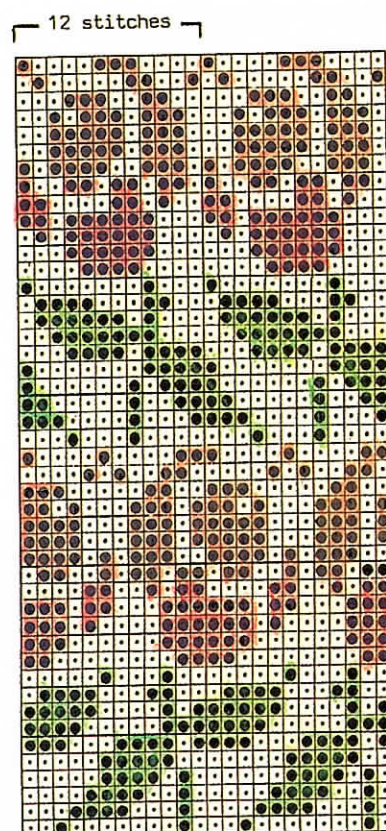
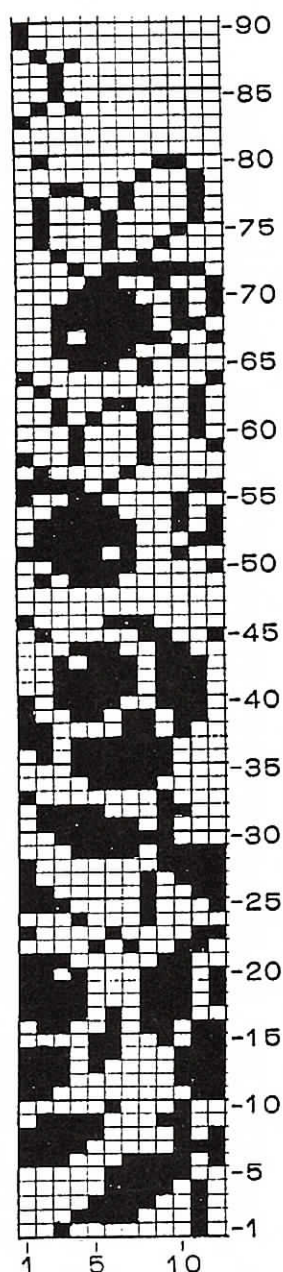
Isn't June a wonderful month? Flowers are at their best and what could be nicer than pottering in the garden with the scent of roses filling the air. This month's picture knits, busy bees and pink roses, make a perfect combination.

Wendy Phillips

They can be knitted as continuous repeat patterns as shown here or combined, perhaps two rows of roses and one row of bees. Don't forget to add the honeycomb pattern for extra colour and interest. Alternatively you might choose to knit a single row of bees or roses round cuffs and welt. The bees will look best knitted dark brown on yellow and the honeycomb, orange or deep yellow on mid brown. For the roses try using two shades of pink for the flower heads (6 rows dark pink, 7 rows lighter pink). For my background colour I chose white but black or navy would look equally striking.

WENDY'S MONEY MAKING IDEAS

During the summer months flower shows will be held in hundreds of villages and towns around the country. Rose growers will proudly exhibit their blooms and beekeepers will display jars of sweet runny honey, providing a ready market for your knitwear. The honey bee has always symbolised healthy food and natural products and the busy bee design would be perfect for anyone working in the health food market. The roses would make a lovely summer sweater for a florist or perhaps someone working in a garden centre. If you knit for profit as well as pleasure then you should find plenty of customers for this month's designs. If you want to produce tiny garments for dolls and teddies like those illustrated then see this month's special book offer.





**THIS MONTH'S WENDY
PHILLIPS BOOK OFFER
SAVE £4.00**

**SPECIAL BONUS - FREE
WITH EVERY ORDER**

A 24 st punchcard and electronic graph for teddy, wheelbarrow and watering can designs (previously published in the book *Nursery Rhymes and Fairy Tales*).

N.B. - Graphs only available with either of the books on offer and not sold separately.

**COUNTRY SCENE
ELECTRONIC**

Specially for knitters with 60 st electronic machines, 14 colourful designs with a country theme. Rabbit, owl, fox, badgers, ladybirds, butterflies, birds, flowers and a cottage garden.

SMALL WORLD

Punchcard and electronic graphs for 50 colourful designs (12 stitch repeats) plus 16 tiny garment patterns for 18-inch dolls and teddies simple enough to be altered to fit almost any size.

Both of these books retail at £3.99. Offered to readers for £1.99 each until 31st July 1996.

Postage and packing - 50p per order please (offer is only open to UK readers). Send cheque or credit card details to:-

**Wendy Phillips (Designs)
PO Box 5
Windermere LA23 3AN**

**DON'T FORGET
THIS OFFER CLOSING ON
31st JULY 1996.**

MASTERCLASS

FLOWER POWER

Yes, they're here! Not for a long time have we seen so many big floral designs for summer wear. It's a real challenge to achieve them in knitting, but how gorgeous they are when you do.

Mary Dowse

So how do you knit them, remembering that the patterns are clear and widely spaced, really big and far apart? You simply can't use Fair Isle with short floats as you can't "speckle" the colours of background and pattern. Although I am always

saying that if you can cope with putting on delicate sheer tights (and who can't) you can also cope with knitwear which has long floats on the back, I must admit that there ARE limits and I don't think that in this case they would make a

very good summer dress fabric. You could get away with it if you were knitting a heavier jacket or coat, by making it double and enclosing all the floats, but you can't use this option for a thin fabric. Even double jacquard doesn't always work, although a really fine one would be lovely if you have the expertise. Intarsia is an obvious answer, but this isn't always quite so successful in very fine yarns as the "edges" of the pattern can show too much.

One solution is embroidery. Swiss darning could be very successful but, on a fine fabric, more than a little taxing to sew, though simple running stitch would look very good (and be a lot quicker!). We don't use this nearly often enough. You can use one row for a really delicate outline and several rows close together for "solid" colour.

I found this method worked rather well but I did want to invent or rediscover a way to knit the pattern in, or on. I finally hit on a solution. Knit the dress sideways. Why not? So long as you remember to knit a sizeable tension square, steam it and hang it up sideways too, so that it can stretch as much as it wants to, you're in business. Make sure that you knit your pieces WIDE enough. Nothing is more depressing than a knitted dress that is too tight, particularly if you're BIG and BEAUTIFUL!

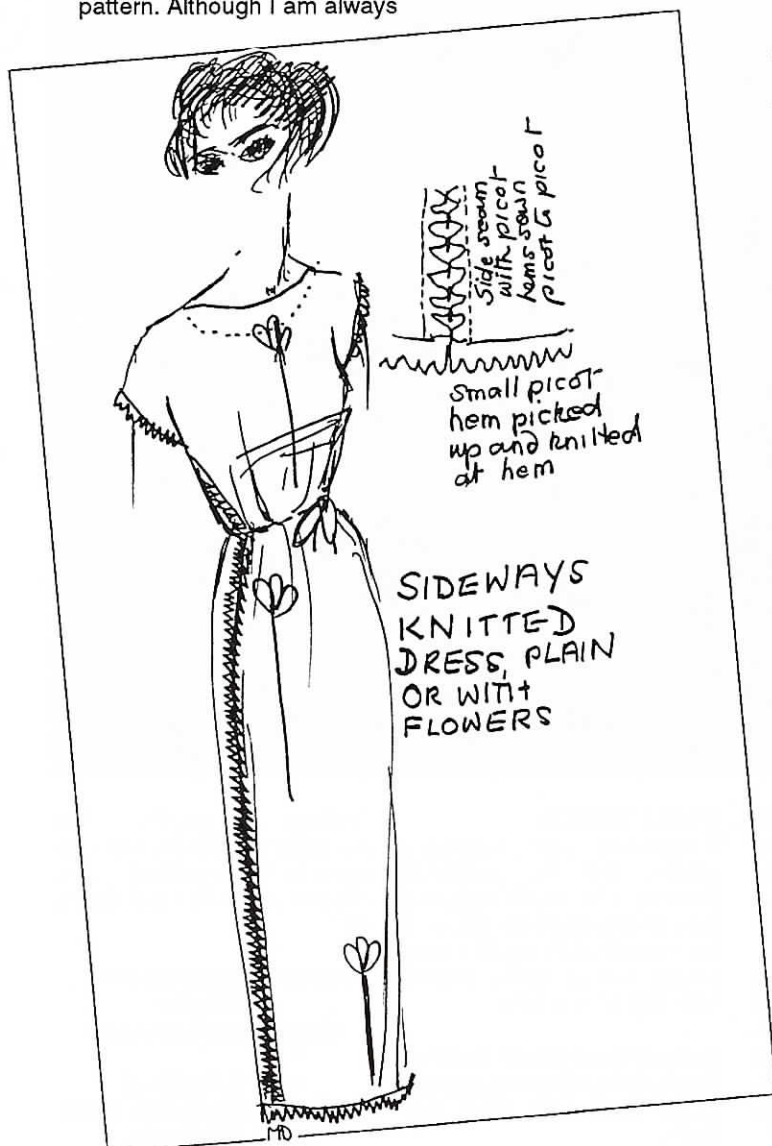
I think that the best way to work the front and back is to knit them separately. Begin with a small picot hem (up to ten rows) and end with the same picot hem, being VERY careful to cast off loosely so that both hems have the same amount of stretch. You can then sew the side seams picot to picot to give you a little decorative seam each side and an automatically tidy finish to armholes and any side slits you might want in the skirt. It isn't a very long job to pick up the bottom of the skirt in order to knit a similar hem.

Depending on the style and length, you may be able to knit this all in one piece, or you may need to knit the skirt and bodice separately and join them at the waist. You can make the dress straight and simple or with a really wide flared skirt, using partial knitting technique. Now you have your plain dress. You can either work the floral pattern in, as you knit the dress, or pick up stitches afterwards to knit each petal.

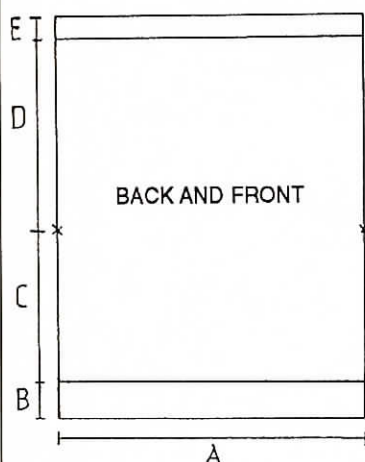
The most fashionable designs are so widely spaced that you don't need many "flowers" and you can achieve long-stemmed ones quite easily by partial knitting. Look at the diagram, which explains it better than words can do. If you fancy more elaborate flowers, you can knit the petals separately and sew the edges down afterwards. The diagram also shows these, which can be as simple or elaborate as your time and fancy dictate. You can use either fine or heavier yarns with both these techniques to make a heavier jacket or sweater, which even in summer can be very useful, or a really light and airy, floating summer dress.

For a dress, I would suggest one strand of Bramwell's Hobby, knitted as one with one strand of fine 120s polyester thread. This not only helps to stabilize your sideways knitting and reduces the downwards stretch, but also makes possible a wide variety of colour mixes. Two strands of Bonnie's French Crêpe also works well and this yarn has a lovely colour range. Tension is rather a personal taste but I would suggest about 3 or 4, unless you want a very light and loose "floaty" dress. Three-ply yarn would make a good jacket or a heavier dress but just now I am longing to start on a floating dress.

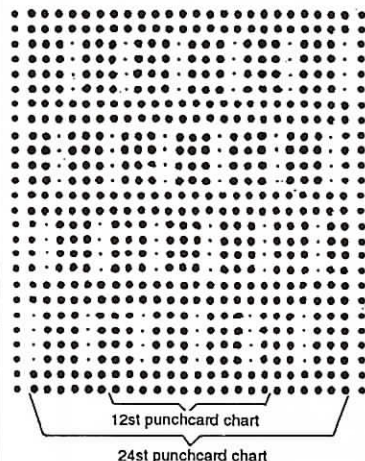
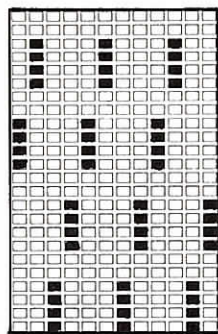
I have also been trying to work out a shadow pleated skirt with a widely spaced pattern and I hope that by next month I will have achieved it!



A = 48.5 [53.5] cm
B = 8 cm
C = 24 cm
D = 30 cm
E = 5 cm



ELECTRONIC CHART



BEADED TUCK STITCH

6

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Spectrum Astral Aran. (Yarn Guide No. 17.)
5 x 100 g balls in Rose Pink (MY).
Pair 4.5mm and 5mm knitting needles.
Crochet hook.
1 string of 100 (WB6) wooden beads.

GARMENT WEIGHT

Finished garment in second size weighs 430 g.

The fibre content of this yarn is 63% Cotton, 37% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

Beads available from Creative Beadcraft Ltd., Denmark Works, Sheepcote Dell Road, Beaumont End, Amersham, Buckinghamshire HP7 0RX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 95 [105] cm, 37 1/2 [41 1/2] in.
Length to shoulder 67 cm, 26 1/2 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

17 stitches and 28 rows to 10 cm, 4 in measured over tuck stitch pattern after washing and drying (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used purl side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 6 and 7 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on).
- The designer recommends that two large weights and a ribber comb should be used throughout.
- Beading method - place bead on to crochet hook. Lift stitch to be beaded off needle with crochet hook and slide bead on to stitch. Replace stitch back on to needle, bringing it forward to HP.
- Beading pattern - place beads on following rows and needles.

*Designed by
Willow Tree
Knitwear*

FRONT

With carriage at right and using MT-7/MT-7 and MY, cast on 83 [91] sts at centre of machine in 1x1 rib with extra st at right. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 20 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Set carriage to hold. Release card and cont in tuck st patt, placing beads as shown in notes. K 66 rows. RC shows 68. Place marker at each end. K 84 rows. RC shows 152. Remove card.

TOP BAND

Transfer sts for 1x1 rib. Using MT-5/MT-5, K 11 rows in rib. Using WY, K a few rows and release from machine. Using 5 mm needles, pick up sts and, using MY cast off in rib.

BACK

Work as for Front, omitting beads.

ARMHOLE BANDS

Join shoulder seams as required. Push 99 Ns to WP. With carriage at right and K side facing, pick up 99 sts between markers and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 10 rows. Using WY, K a few rows and release from machine. Using 4.5mm needles, pick up sts and using MY, cast off in rib.

PRESSING

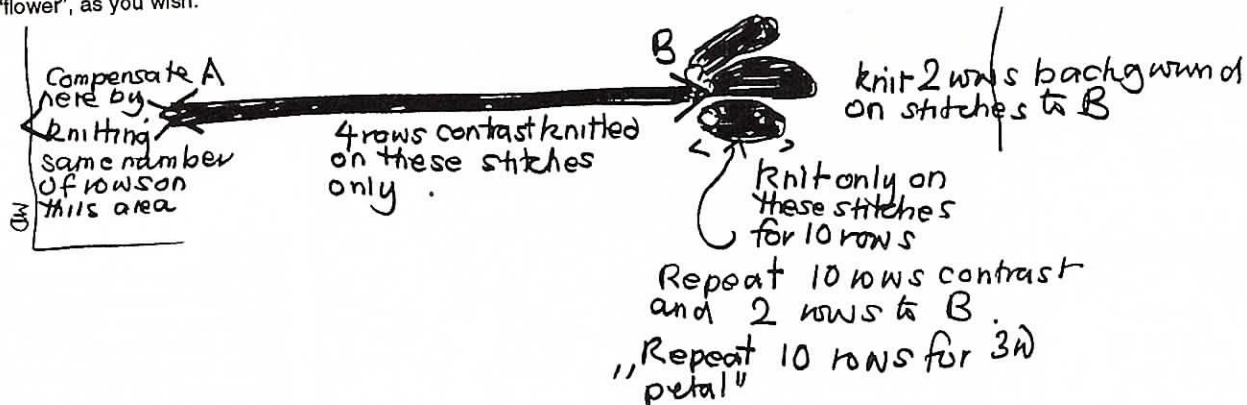
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and armhole band seams.

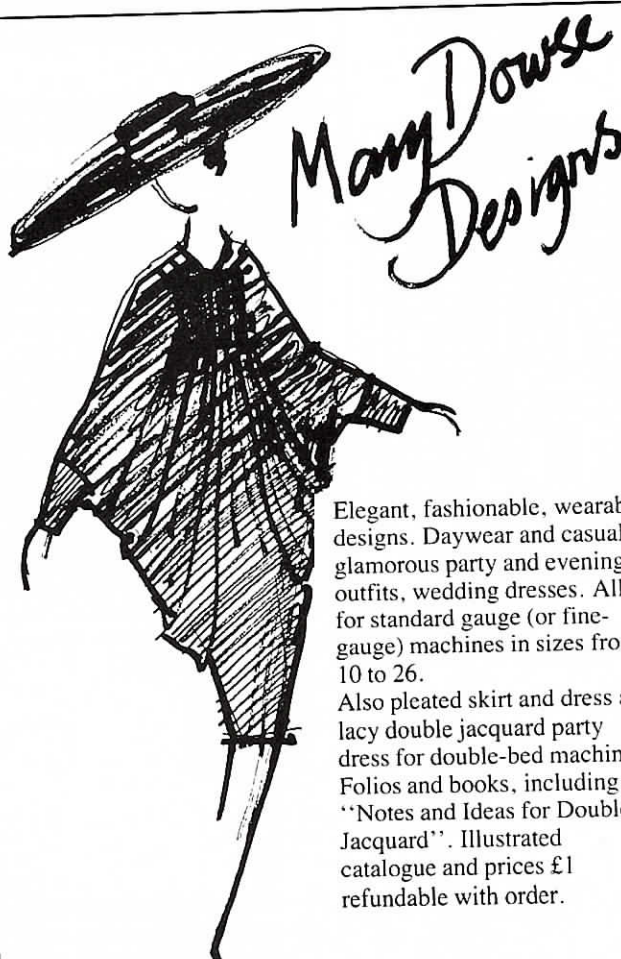
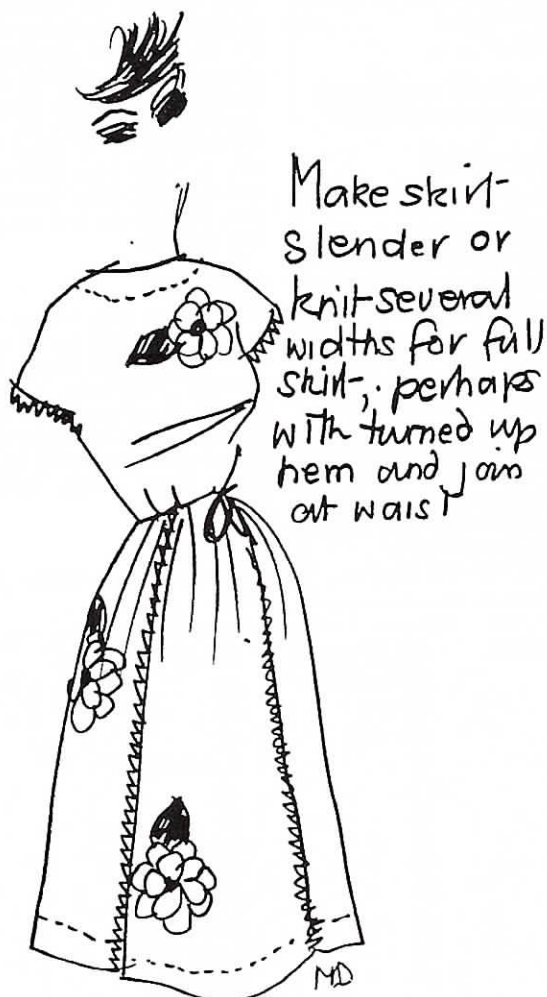
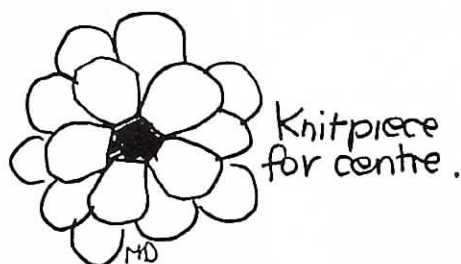
RC SHOWS	NS AT LEFT	NS AT RIGHT	RC SHOWS	NS AT LEFT	NS AT RIGHT
8	31	2 and 34	80	35 and 3	30
14	30	3 and 35	86	34 and 2	31
20	29	4 and 36	92	33 and 1	32
26	28	5 and 37	98	32	1 and 33
32	11	22	104	15	18
38	10	23	110	14	19
44	9	24	116	13	20
50	8	25	122	12	21
56	23	10 and 42 (2nd size only)	128	27	6 and 38
62	22	11 and 43 (2nd size only)	134	28	7 and 39
68	21	12 and 44 (2nd size only)	140	25	8 and 40
74	20	13	146	24	9 and 41

Either group these or scatter widely. Alter length of "stem" and size of "flower", as you wish.



Make flowers by picking up stitches as here and increase and decrease on these stitches to make petal of flower.

Build up petals to form flower



Mary Dowse Designs, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD



DUOMATIC UPDATE

MORE SUMMER - STITCHES

Following on from last month's article I have gathered together a few more stitch patterns which, when knitted in a lightweight yarn, will be suitable for summer tops.

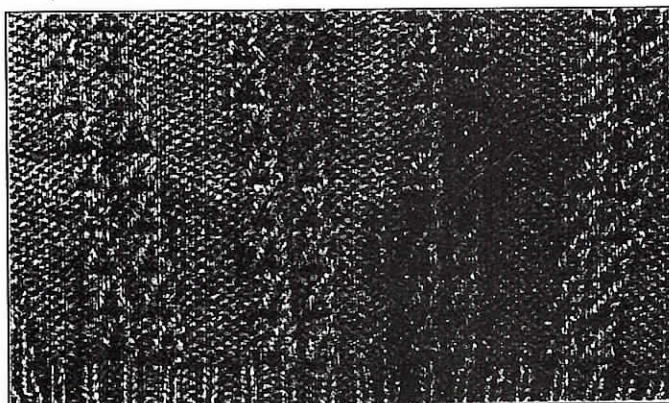
Hazel Duignan

Some of these patterns use a stitch transfer carriage. If you do not have a transfer lock you can transfer by hand although this can be a time consuming affair if you are going to knit a whole garment in the chosen stitch. However, you could use a transfer pattern for a part of the garment such as sleeves or a yoke. This will mean making two tension pieces (even more time used).

This month's pattern is for a top knitted in 2-ply denim cotton in a single bed tuck stitch. Any single bed tuck stitch knitted in a fine yarn or even 4-ply cotton would make a suitable fabric for summer wear. The stitch pattern which I used, 1008 for the E6000 knitter or a punchcard version for the Duo 80, will also make a pretty lace fabric used with a different technique as follows.

1. Cast on and knit a welt in 1x1 rib (cast-on 1). Transfer all stitches to the back bed,

Sample One



then arrange pushers and needles as shown in Diagram A. You need not have the extra needles in work at each end of the back bed but I usually knit this fabric with the extra needles as it gives me a neat edge for sewing up. The instructions for the Duo 80 are as follows: Punchcard as Diagram C. Insert card and read with Deco. Set lock to N/HX, Deco setting 4. Back bed stitch size as for stocking stitch. Front bed stitch size about two whole numbers lower.

Knit two rows with both locks. Knit two rows with front lock only. Repeat these four rows throughout. The stitches will strip off the front bed needles on row three of the sequence.

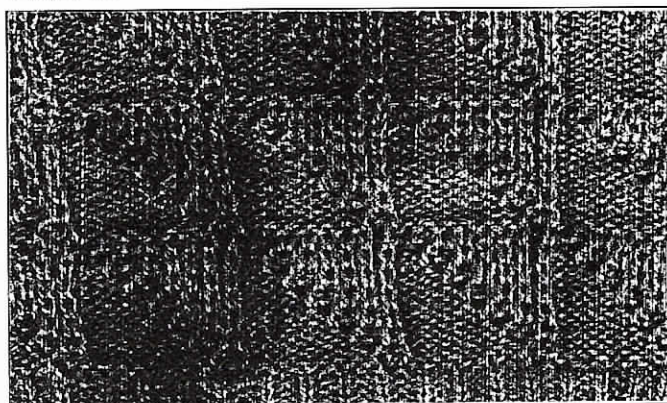
E6000 instructions: Patt 1008, Tech. 256. As for Duo 80 transfer all stitches to the back bed then arrange needles and pushers as Diagram A.

Ensure that the back bed

pushers are in rest position, with lock set to BX←/LX. Knit two rows with yarn. Knit two rows without yarn (park bobbin in colour changer). When the fabric is removed from the machine pull lengthwise then either press, steam or block as usual. If you are a Duo 80 knitter who finds that uncoupling and recoupling the locks is a problem, then arrange the needles and pushers as shown in the E6000 diagram set the locks to BX←/HX, Deco setting 4. Make sure that the back bed pushers are in rest position before beginning to knit, then knit two rows with yarn, two rows without yarn. Repeat these four rows throughout.

2. Another type of lace pattern to knit with this particular card makes use of the transfer lock. (E6000 knitters: Program Patt 1008, Tech 280. After the welt transfer all stitches to the back bed then follow instructions on the console. Set front bed stitch size about two numbers lower than the back bed.) Duo 80 knitters will also need to transfer all stitches to the back bed after knitting the welt. With empty front bed needles and pushers in working position, insert card and read with Deco. Change to black strippers. Handle in transfer position. Set lock to N/BX, Deco setting 2. Knit two rows then with transfer lock set to 4 (this does not apply if you are using a U70 lock), transfer stitches from front to back bed. Set the front bed stitch size about two whole numbers lower than the back bed.

Sample Two



For both machines I would normally leave two extra needles in work on the back bed as in diagram for pattern 1. Although I have suggested that you set the stitch sizes for both patterns 1 and 2 with the front bed two whole numbers lower than the back bed, it is always worth experimenting with other stitch sizes as you may produce a fabric which suits you better. Also it is a good idea to experiment with different cards or E6000 patterns. Card 19 from the basic Duo 80 pack is a good one to use if you hate punching cards.

3. This is another lace-type pattern (see photograph 1) and can be knitted on the Duo 5, 80 or E6000. It is quick and easy to knit if you have a transfer lock but not too difficult if you have to make a manual transfer. Make a welt in the usual way and then transfer all stitches to the back bed. Arrange needles as Diagram B. Set locks to N/N and stitch size about two whole numbers lower on the front bed than on the back. Knit four rows, transfer front bed stitches to the back bed, repeat. If you have a transfer lock, set it at 4. Again, do experiment, this time with the front bed needle setting. For a very holey pattern knit with every other needle in work on the front bed or you can leave more spaces between needles. Try several settings to see which you prefer.

4. This pattern is one which I have used many times in the distant past and, having decided that it would be easy to translate for the E6000, I did just that (see photograph 2). However, it does not make for an easy fabric as, when I came to transfer the pushers were not in the correct position. I overcame this by putting all the pushers back in

DIAGRAM A FOR DUO 80

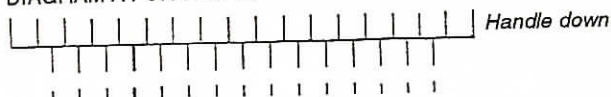


DIAGRAM A FOR E6000

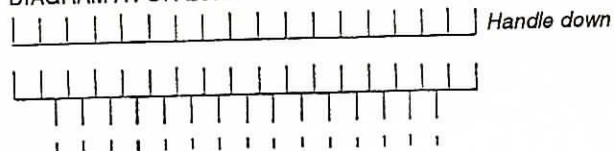


DIAGRAM B

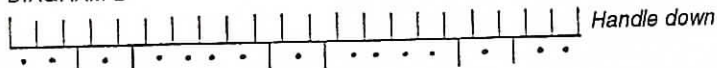


DIAGRAM D FOR E6000 READER CARD

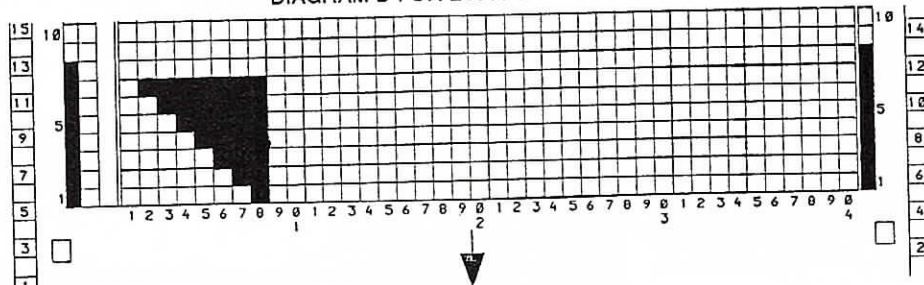


DIAGRAM C FOR PUNCHING DECO CARD

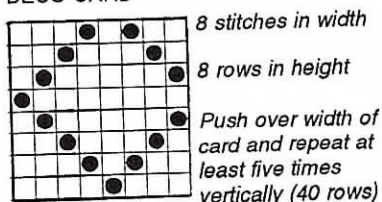


DIAGRAM E

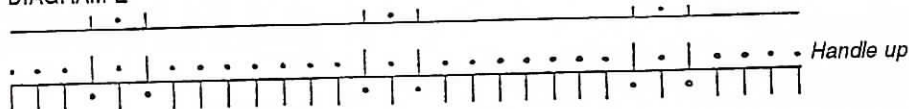


DIAGRAM F

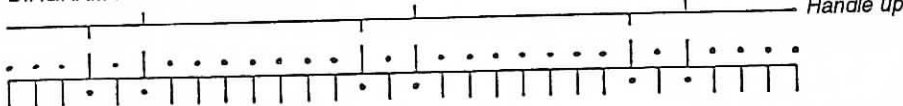


DIAGRAM G

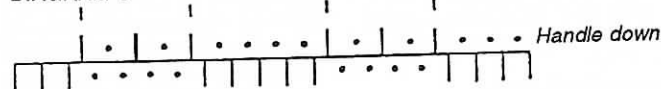
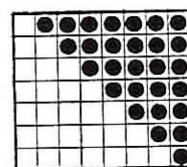


DIAGRAM H



DIAGRAM D FOR PUNCHING DECO CARD



Punch over width of card and repeat six times vertically (42 rows)

8 stitches in width

7 rows in height

the rail while I transferred with the transfer lock set to 4 but then I had to rearrange the pushers ready to knit. I have included it, in spite of the problems, because it is ideal for knitters without a transfer carriage since the transfer is only once every fourteen rows.

Transfer to back bed after knitting welt. Duo 80 knitters punch card from Diagram C, punching across width and height of card as usual. Leave empty front bed needles in working position with a pusher under every working needle. Use black strippers. Set lock to N/HX, Deco setting 2. Set stitch size lower on front bed than back bed. Knit 14 rows and transfer all front bed stitches to back bed. (E6000 knitters: Transfer all stitches to back bed after knitting welt. Use self-drawn card as Diagram D, technique 177. Knit 14 rows and transfer all stitches to the back bed.) This pattern is also quite easy for Duo 5 knitters without a Deco

unit. Knit a welt and transfer all stitches to the back bed. All front bed pushers in the blocking rail and needles out of working position. * Put every 8th needle into working position. Set lock to N/CX and front bed stitch size lower than back bed. RC 000. Knit two rows. Put up one needle to left of WP needle. Knit two rows. Continue in this way until there are 7 needles in each working group and RC reads 14. * Transfer all stitches to the back bed. Repeat from * to *.

5. The next is a very easy to knit pattern. Start with a 1x1 welt and transfer stitches as Diagram E. Set lock to AX←/N and stitch size lower on the back bed than the front. I have left seven needles out of work between the AX pairs but, of course, you can alter this number as you wish. See Photograph 3. Either side of this fabric can be used as the right side. You can also try the setting as Diagram F with lock set to AX←/N.

6. This pattern will need a yarn which will knit six tuck loops on one needle. Arrange needles and pushers as Diagram G after a 1x1 welt. Set lock to N/N, knit 6 rows. Set lock to AX/N, knit 6 rows. Repeat these twelve rows throughout.

7. The last pattern we are going to do today is another easy one to knit. It looks good knitted as a panel on an otherwise plain garment. Make a 1x1 welt, then transfer as

Sample Three

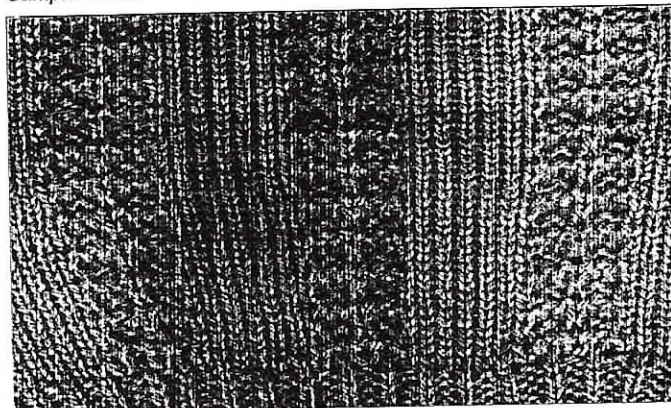


Diagram H. Knit two rows with lock set to N/N, then four rows AX/N. These six rows are repeated throughout. As before, keep the stitch size on the bed with just a few needles in work (in this case the back bed), lower than on the other bed.

I hope that these stitch patterns will get you knitting all your summer holiday tops. If not, then try out the stitch patterns and keep them in mind for a later date.

Designed by

E6000 PROGRAM

PAGE	—	ENT
ERASE	—	ENT
CAST ON	— 4	— ENT
ALL ST PATT	—	NO
ST PATT A	— 1008	— ENT
ALTER	—	NO
KNIT TECH	— 130	— ENT
TEST	—	NO
ALL ST PATT	—	ENT
FORM	—	NO
CONTINUE	—	AS USUAL

BACK

Handle down, orange strippers. Set up 140 [146, 152, 164] Ns on each bed at centre of machine. Arrange Ns for 2x2 rib (2x1 N arrangement as shown in Diagram 1). (E6000 — Cast-on 4.) Set lock on N/N and ss to 2 1/2/2 1/2. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to end N on front bed and push empty N to NWP. Set RC at 000. Set lock on N/N and ss to 4/4, K 35 rows. Push up empty in between Ns on front bed to WP. Transfer sts from back bed to front bed. Push empty Ns on back bed to NWP.

1ST AND 4TH SIZES

Dec 1 st at each end.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

138 [146, 154, 162] sts. Change to black strippers. Arrange pushers in WP under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. (On E6000 machines — use St Patt A). Set RC at 000. Set lock on GX/AX— and Deco on setting 2. (On E6000 — GX/KX). Set ss to 5 and K 194 rows. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st at each end on every 3rd row until 130 [138, 146, 154] sts rem, then on every foll alt row until 110 [118, 126, 134] sts rem *. K 134 rows. RC shows 166. Using MY, cast off 31 [35, 39, 43] sts loosely at each end. 48 sts. Return pushers to block rail. Switch off console.

NECKBAND

Transfer sts and arrange Ns for 2x2 rib (2x1 N arrangement — you will have to “lose” 1 st to keep rib correct). ** Change to orange strippers. Set lock on N/N and ss to 4/4. K 4 rows. Set ss to 3 1/2/3 1/2. K 4 rows. Set ss to 3 1/2/3 1/2. K 4 rows. Set ss to 4/4, K 4 rows. Transfer all sts to front bed. Push empty Ns to NWP. Change to black strippers. Set lock on GX/N and ss to

INDIGO DENIM

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap/Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

BSK Indigo Denim 2-ply (Yarn Guide No.8.)
1 x 500 g cone in Medium Blue (MY)

GARMENT WEIGHT

Finished garment in third size weighs 320 g.

The fibre content of this yarn is 100% cotton. For further information about this yarn, please write to the following address:— BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford, Bedfordshire MK41 7LE. Tel: 01234 217096.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32[34, 36, 38] in.
Actual size 93 [99, 104, 110] cm, 37 [39, 41, 43 1/2] in.
Length to shoulder 61 cm, 24 in.
Sleeve seam 20 cm, 8 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

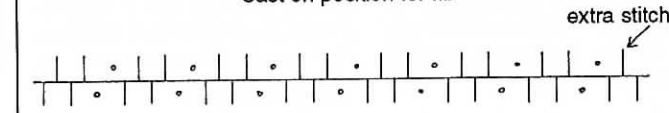
50 stitches to 17.2 cm and 100 rows to 15 cm measured over tuck stitch pattern with Duo 80 lock on GX/AX—, Deco setting 2 (E6000 machines — use Pattern 1008, Knit Tech 130). (Stitch size setting approximately 5). Measure after washing and drying (see notes).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Before knitting, prepare punchcard from the chart provided. Note that pattern as shown, may have to be repeated until the card is a suitable length for knitting.
- Very comprehensive washing instructions are given inside the cone band. Follow these instructions for both swatch and garment pieces.
- Remember to put a pusher into blocking rail for every stitch decreased and to bring a pusher out of blocking rail for every stitch increased.
- For this pattern, RC refers to the row counter on lock, not on console unless otherwise stated.
- Do not leave long tails of yarn on garment pieces and cast off the waste yarn before washing the pieces if you are using a washing machine. Wash sewing-up yarn also to avoid the possibility of puckering of the seams in subsequent washes.

DIAGRAM A
Cast-on position for rib



5, K 3 rows. Using WY, K a few rows and release from machine **.

FRONT

Work as for Back to *. K 64 rows. RC shows 96.

SHAPE NECK

Note number in window of card holder. (E6000 — Note RC number on console). Transfer centre 28 sts and all sts at left to corresponding Ns on back bed. Note position of empty Ns and pushers on front bed. Push empty Ns to

NWP and corresponding pushers to blocking rail. (E6000 — Reset L end N number). Cont on rem sts for first side. Set RC at 000. Dec 1 st at neck edge on every 3rd row until 31 [35, 39, 43] sts rem. K 40 rows. RC shows 70. Cast off loosely. Return pushers to blocking rail. Leaving the centre 28 sts on the back bed, transfer sts at left of these 28 sts on to front bed Ns as noted. Arrange pushers under these Ns as noted. Turn card to noted number. Program card with Deco and clip Deco to

Hazel
Duignan

lock (E6000 — Return to noted RC number on the console and change end N numbers). Set lock on GX/AX— and Deco on setting 2 (E6000 — GX/KX). Finish to correspond with first side reversing shaping. Return pushers to blocking rail. Transfer the centre 28 sts back on to the front bed. Push up 35 Ns at each side to WP. Pick up 35 sts along sides of neck and place on to Ns. 98 sts. Thread yarn through bobbin and then, starting at left of bed, K 1 row by hand. Switch off console.

NECKBAND

Transfer sts and arrange Ns for 2x2 rib (2x1 N arrangement). Work as for back neckband from ** to **.

SLEEVES

Handle down. Orange strippers. Set up 98 Ns on each bed at centre of machine. Arrange Ns for 2x2 rib (2x1 N arrangement as shown on Diagram 1). (E6000 — Cast-on 4). Set lock on N/N and ss to 2 1/2/2 1/2. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to end N on front bed and push empty N to NWP. Set RC at 000. Set lock on N/N and ss to 4/4, K 21 rows. Push up empty in between Ns on front bed to WP. Transfer sts from back bed to front bed. Push empty Ns on back bed to NWP. Inc 1 st at each end. 100 sts. Change to black strippers. Arrange pushers in WP under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. (On E6000 machines — use St Patt A). Set RC at 000. Set lock on GX/AX— and Deco on setting 2 (on E6000 — GX/KX). Set ss to 5. Shape sides by inc 1 st at each end on every 5th row until there are 142 sts. K 3 rows. RC shows 108. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st at each end on every 3rd row until 134 sts rem, then on every foll alt row until 114 sts rem. RC shows 32. Cast off loosely.

WASHING

Wash all the pieces as directed on the cone band and then dry flat.

MAKING UP

Join shoulder and neckband seams. Fold ribbed section of neckband in half to right side of garment and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Set in sleeves, matching markers. Join side and sleeve seams.



ANDREA LEVICK

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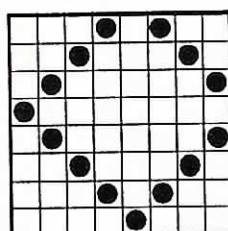
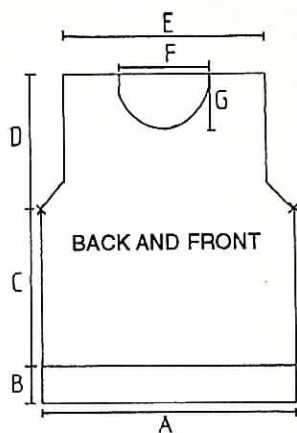
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A = 47 [50, 52.5, 55.5] cm
 B = 7 cm
 C = 29 cm
 D = 25 cm
 E = 37.5 [40.5, 43, 46] cm
 F = 16.5 cm
 G = 10.5 cm
 H = 34 cm
 I = 4 cm
 J = 16 cm
 K = 5 cm
 L = 39 cm
 M = 48.5 cm



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Punch the 8 sts x 8 rows pattern across the full width of the card. Repeat 4 more times = 40 rows.



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Designed by

COTTON RAGLAN

8

Angela Gordon

BACK

With carriage at right and using MY, cast on 146 [152, 160, 168] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 34 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 136 rows.

SHAPE RAGLAN ARMHOLES

Cast off 7 sts at beg of next 2 rows. K 0 [0, 2, 2] rows **. Dec 2 sts (2 sts in) at each end on next and every foll 4th row until 32 [34, 38, 42] sts rem. K 3 rows. Cast off.

FRONT

Work as for Back to **. Dec 2 sts (2 sts in) at each end on next and every foll 4th row until 120 [126, 134, 142] sts rem. K 1 row.

SHAPE NECK

Using nylon cord, K 60 [63, 67, 71] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cont to dec at raglan edge on every 4th row from previous dec and at the same time dec 1 st at neck edge on every 3rd row until 26 [29, 23, 17] sts rem, then on every foll 4th row until 2 sts rem. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

LEFT SLEEVE

With carriage at right and using MY, cast on 72 [72, 74, 78] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, K 5 rows. Shape sides by inc 1 st at each end on next and every foll 6th [5th, 5th, 5th] row until there are 112 [88, 114, 118] sts, then on every foll 7th [6th, 6th, 6th] row until there are 122 [126, 132, 136] sts. K 5 rows. RC shows 160. K 1 row extra for Right Sleeve.

SHAPE RAGLAN TOP

Cast off 7 sts at beg of next 2 rows. K 0 [0, 2, 2] rows. Dec 2 sts (2 sts in) at each end on next and every foll 4th row until 24 [24, 26, 26] sts rem. K 3 rows.

SHAPE NECK EDGE

Cont to dec at raglan edge on every 4th row from previous dec and at the same time cast off 4 sts at beg of next and foll alt row, K 1 row. Cast off 2 [2, 3, 3] sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll 4th row, K 3 rows. Cast off rem 2 sts.

RIGHT SLEEVE

Work as for Left Sleeve, reversing shaping by noting alteration in number of rows worked.

RIGHT NECKBAND

Join raglan seams, leaving left back raglan open. Push 100 [105, 114, 121] Ns to WP. With K side

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Simply Shetland 2/12 Cotton used double. (Yarn Guide No.10.) 1 x 650 g cone in Clementis (MY).

GARMENT WEIGHT

Finished garment in third size weighs 420 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Simply Shetland, 9 West Port, Edinburgh EH1 2JA. Tel: 0131-228 4578.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 96 [100, 105, 110] cm, 38 [39 1/2, 41 1/2, 43 1/2] in.
Length to Back Neck 66 [67, 68, 69] cm, 26 [26 1/2, 27, 27 1/2] in.
Sleeve seam 47 cm, 18 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Use two ends together throughout.

facing, pick up 56 [59, 62, 65] sts along right front neck, 16 [16, 18, 18] sts across top of right sleeve and 28 [30, 34, 38] sts across back neck and place on to Ns. * Using MT and MY, K 6 rows. Using MT+2, K 1 row. Using MT, K 7 rows. Using WY, K a few rows and release from machine *.

LEFT NECKBAND

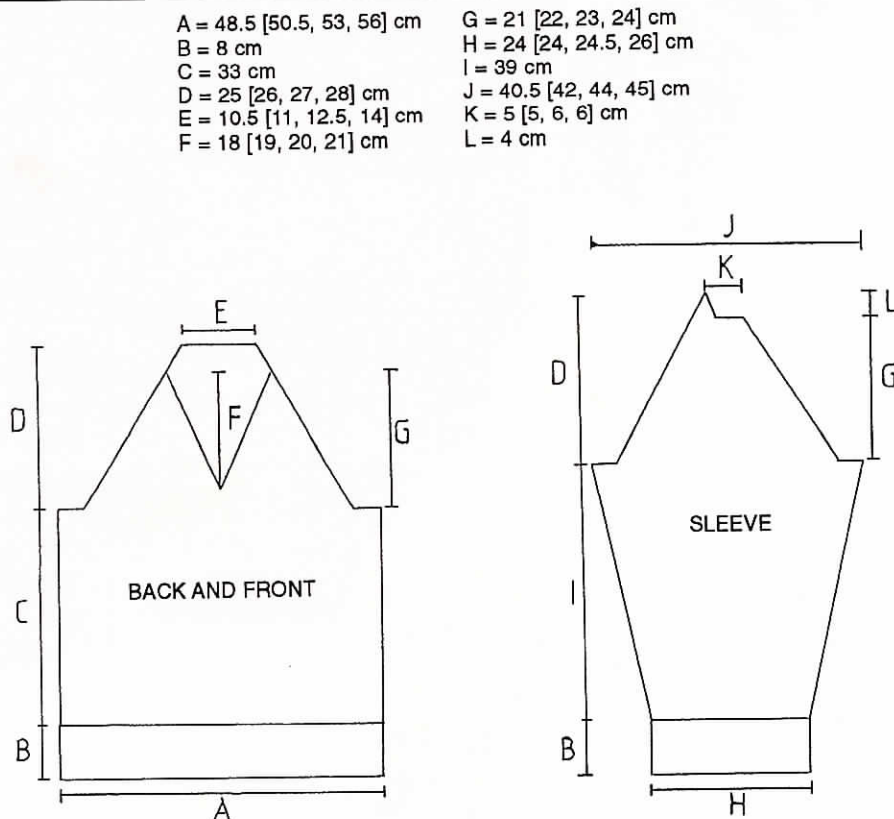
Push 72 [75, 80, 83] Ns to WP. With K side facing, pick up 16 [16, 18, 18] sts across top of left sleeve and 56 [59, 62, 65] sts along left front neck and place on to Ns. Work as for Right Neckband from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left back raglan and neckband seam. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Overlap ends at centre front and catch down.





DESIGNAKNIT

LET'S KNIT WITH DESIGNAKNIT 6

I am very pleased to start this new series which will be dealing with using the computer and DesignaKnit 6 to design and knit garments.

Angela Gordon

DesignaKnit 6 is the UK's leading computerised knitwear design program for domestic machines and hand knitters. It is currently used by thousands of knitters worldwide, but many get so engrossed in the fun side of creating stitch patterns (perfectly understandable!) that they forget to actually knit garments using the program. This is especially true where an experienced knitter uses a familiar shape regularly and just changes the stitch detail.

The main difference between this series and others you may read, is that I hope to encourage you to use the pattern drafting in both Standard and Professional versions, combined where appropriate with the Stitch Designer, then to knit the garments using either the printed pattern or, even better, the interactive knitting link. We will be featuring complete garments and I will be taking you through each stage of their production, starting with the very simple standard shape, standard size, stocking stitch sweater. If you follow the series through you will end up with a wardrobe full of computerised knitwear designs. You will find in-depth information on the different techniques used for creating designs in the series I am currently writing in our sister publication, *Modern Machine Knitting*; you may like to read that at the same time.

We are going to start with a simple raglan sweater, just to

get everyone back into the knitting habit and their hands used to the feel of tools again. Latch and transfer tools do feel a bit strange after we have spent months pushing a mouse around! Of course, we will need the computer and its mouse to produce our pattern.

First knit your tension swatch, rest, wash and dry it, then carefully measure it. You will need to know either the number of stitches and rows in 10 cm (4 inches) or the measurement of 40 stitches and 60 rows. It is possible to opt for entering tensions per inch but that is really not accurate enough and I would certainly advise against it. Remember, because you are using DesignaKnit to work out the pattern, you do not have to match my tension exactly provided you work from your own printed pattern and not mine!

Start Windows and run DesignaKnit 6. Go straight into the Standard Garment Styling screen and select New Garment from the first dialogue box. Left click next to Raglan Sleeve. The other options can remain as set by default unless you want to knit the sweater for a man, which is also possible if you wish,

Enter the tension from your swatch in either the left boxes for stitches/rows per 10 cm (4 inches) or the right ones for the measurement of 40 stitches and 60 rows, depending on how you measured the swatch. Type in the tension

dial number you used and any other information you might need to save. See the example Tension Dialogue box picture for some guidelines on the type of information you might include. Click OK when you have finished.

Select Casual ease for a comfortable fit, without being too baggy. click the Standard size button, select the standard size which is closest to your own measurements and click the OK button. I am using a size 36 inches (92 cm) for the example sweater.

Please check the measurements in the table which opens next. This is where you can adjust any measurement to take account of any deviations from the 'Standard' size. For example, you might need to lengthen or shorten the sleeves or body. I have made the body 65 cm long instead of the default 61.5 – it is just personal preference to have my sweater a little longer. Click OK when you have finished checking the measurements.

To adjust a styling feature click on the appropriate styling button on the tool bar, or select the area from the Styling menu, or simply double click on the sweater where you want to make a change.

Type in any changes, click OK and the sweater will redraw on the screen to take account of your changes.

The only adjustments I made to the styling screen were to make the neckline depth 24 cm instead of 21 cm and the neck width 17 cm instead of 18 cm. Set the neck rib to 1 cm as this sweater has a very small neck band. Again these are personal styling preferences, I made the neck width narrower because of the unusually narrow band and a lower depth is better for a summer sweater unless you prefer to wear them higher, in which case leave everything as it is.

Now save this shape. I used the file name MKM0696 so that I can quickly associate it with the magazine issue.

We will knit this sweater from a print-out and leave the interactive knitting alone for a little while (it isn't ready as I write but it should be by the time you read this!). If you are familiar with interactive knitting you could, of course, use Version 5 knit from Screen. In a later issue we will be discussing the pros and cons of both methods. At the time of writing, we did not yet have the facility to print patterns in DK6 and so I had to work around the problem, as I am sure many of you did while waiting for the final version. By the time you read this, you will definitely be able to print directly from Version 6. You may print direct from Version 6, including rib instructions and forget about changing

Diagram 1

Main Tensions	
Stitches per 10cm	30.0
Width of 40 stitches in cm	13.3
Rows per 10cm	41.0
Height of 60 rows in cm	14.6

Rib Tensions	
Stitches per 10cm	33.0
Width of 40 stitches in cm	12.1
Rows per 10cm	44.0
Height of 60 rows in cm	13.6

Tension dial setting or needle sizes
Original knitted on Brother 965i at TD7

Notes
Simply Shetland 2/12 cotton in Clematis
1 x 650g cone, wound on two cones
Used two strands together throughout
Rib Tension 1/1 - 35 rows 1 x 1 rib

OK Cancel Help

Diagram 1 showing sample data entered into notes fields

Derived from: standard / bust 36 [92]

Body Measurement	Ease	Dimension affected
Chest	92.0	14.0
Waist or hip	97.0	9.0
Shoulder to shoulder	35.5	1.0
Nape to garment length	61.5	0.0
Arm length	58.5	0.0
Upper arm	29.5	14.0
Wrist	16.5	8.0

Body width at armpit 53.0
Body width at row 1 S/S 53.0
Entire garment length 61.5

Recommended ease

Diagram 2 showing measurement table

Diagram 2

anything in Original. However, I will tell you how I obtained my print-out as you may find it interesting.

I took my shape into Original Pattern Drafting, added a single point to the lower centre of each piece and re-saved it. The reason for this is that Version 6 makes perfectly matching raglans with decreases every 2 rows (unless you have changed them) whereas Version 5 does not do this and I wanted even decreases on my

Diagram 3

raglans. By saving them as Original pieces DK5 would not change them at all. I will discuss the Version 6 print-outs in detail next month but for now let's just use the Version 5 print-out to see what we need to do before actually knitting the sweater.

Our Notation print-out will show how many stitches to cast on, how many rows to knit and the shaping instructions. It will not tell us how many rows of rib to knit for either welts, cuffs or neck

band. When printing a standard shape you can get instructions for the ribs but as we changed this to an Original shape we cannot. In any case, to obtain accurate rib instructions we would have to knit a rib tension swatch and enter the exact number of stitches and rows obtained. Many knitters have a preferred number of rows they like to knit and usually cast on the same number of stitches as used for the main parts, unless blousing is added or a tuck stitch used.

KNITTING FROM THE PRINT-OUTS

Notes - Use a four-pronged tool and fully fashioned decrease for raglan seams. Use a two-pronged tool with fully fashioned decrease for neckline and fully fashioned increase for the under arm sleeve seam.

BACK

At the bottom of the diagram we see 0: (160). This is telling you that at row 0 you must cast on 160 stitches. We are knitting a rib, so arrange the needles for 1 x 1 rib and, at rib tension, knit 35 rows before transferring to the main bed. Re-set the row counter to

zero and at MT knit straight to row 135.

SHAPE RAGLAN SEAM

Cast off 7 sts at beginning of next 2 rows and then the instructions tell us to decrease 1 stitch at both sides every 2 rows, 55 times. However, we will decrease 1 stitch and knit 2 rows once, then 2 stitches and knit 4 rows, 27 times.

It is very easy to change the decreases in this way, but I find that it is necessary for me to make a list of row numbers on which decreases occur - just in case I get interrupted and forget where I am! My print-outs always have lots of extra little notes on them - see the example of my adjustments in diagram 3.

When you have finished decreasing, take the remaining stitches on to waste knitting to hold them ready for attaching the neck.

FRONT

Knit to match the Back up to row 150 and then divide the work in half. Remove the right half on to waste knitting, garter bar or stitch holder and continue on the left half first. Continue shaping raglan seam and also shape the neck by decreasing 1 st every 3 rows, 21 times, starting with row 153. At row 216 decrease 1 stitch at neck edge every 4 rows, 4 times. At row 232 cast off the remaining 2 stitches. Pick up the right half on to the needles and shape to match left half, reversing the instructions.

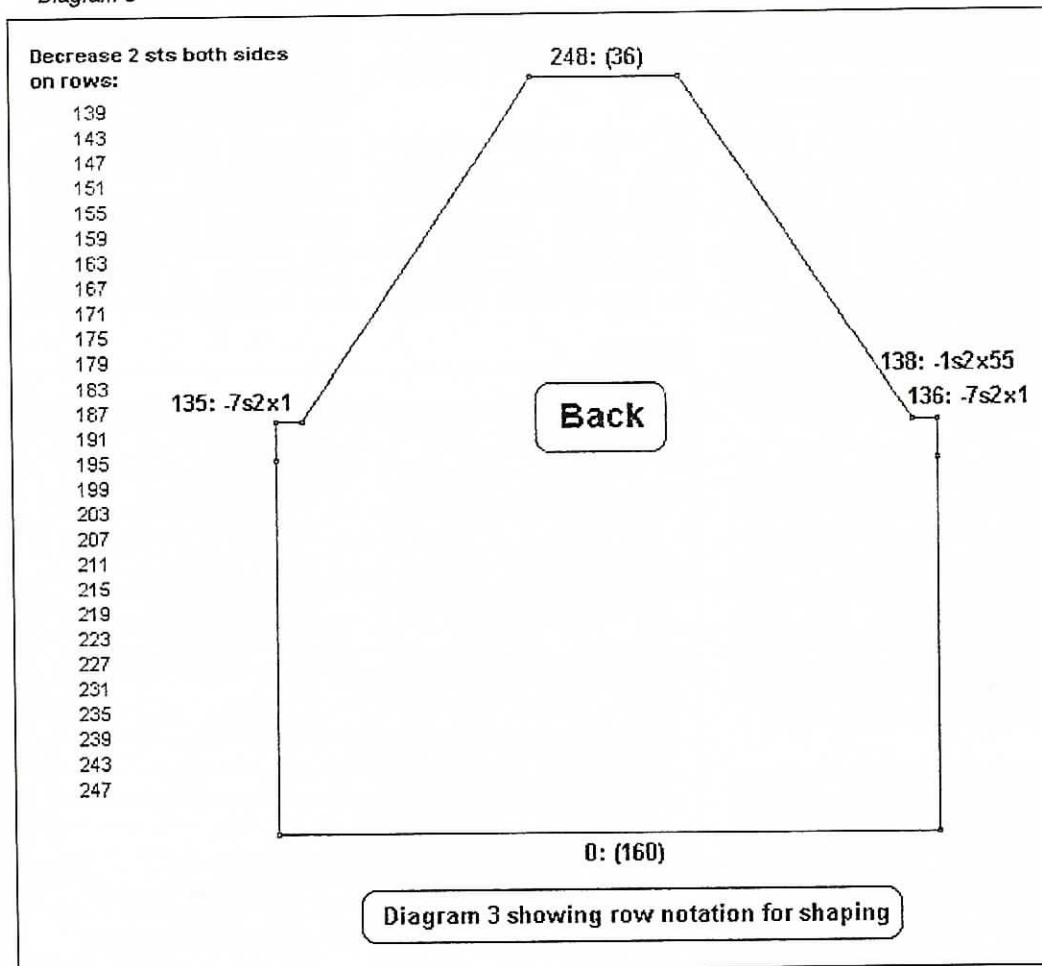
SLEEVES

Cast on 74 stitches in 1x1 rib and, at RT, knit 35 rows to match body welts. Transfer to main bed, reset row counter to zero and at MT in stocking stitch, increase 1 stitch at both ends every 5 rows, 19 times. At row 100 increase 1 stitch every 6 rows, 10 times.

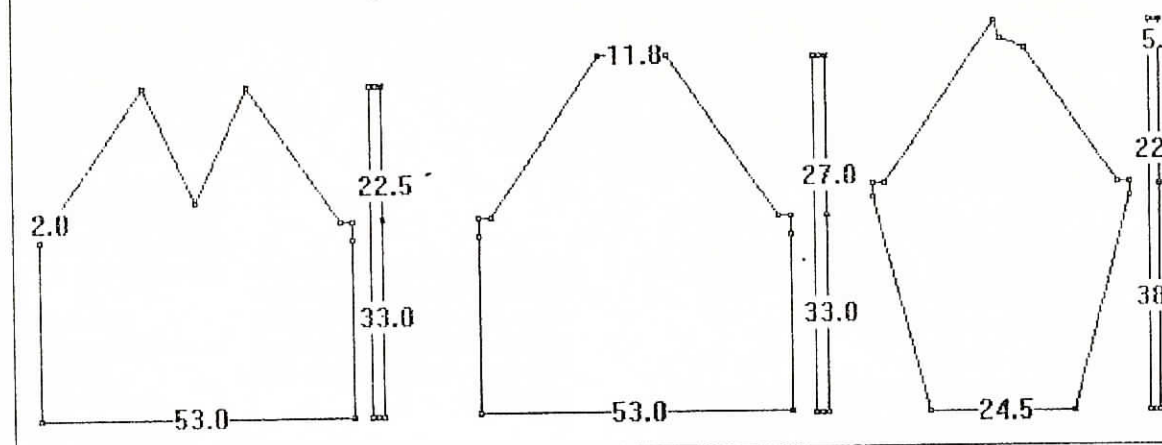
SHAPE RAGLANS:

At row 159 cast off 7 stitches at beginning of next 2 rows then decrease 1 stitch at both ends and knit 2 rows, followed by decreasing 2 stitches every 4 rows up to row 256.

Continue decreasing every 4 rows on the left but at right decrease 4 stitches on next and every alternate row, 3 times. Knit 2 rows straight and then decrease 1 stitch every 4 rows, twice.



DesignaKnit Blocking Diagram Size 36" Bust



Blocking Diagram

I personally prefer to convert the last little section to holding position shaping, so I put 3 needles to holding position and knit 1 row, then 1 needle to hold and knit 1 row. Repeat the last instruction and then put 1 needle to hold on every row, 5 times. This gives a much neater neckline finish than casting off.

Knit the second sleeve, reversing the shaping.

MAKING UP AND NECK BAND

Join the two front raglan seams and one back seam. With right side facing, pick up all held stitches of back neck and raglan sleeve top, then pick up 62 stitches down one side of the vee neck. At MT K 1 row, MT-2 K 2 rows, MT-3 K 2 rows, MT-4 K 2 rows, MT K 1 row, MT-4 K 2 rows, MT-3 K 2 rows, MT-2 K 2 rows, MT K 3 rows and remove with

waste knitting. Pick up the other raglan sleeve top and front neckline and knit a second band to match the first. Join the final raglan seam and neck band. Overlap the centre front neck band seam and stitch in place. Join side and sleeve seams.

There, that is your first computerised plain stocking stitch sweater, knitted from a DesignaKnit print-out and with

just a little help. I hope this will encourage you to start using your computer for knitting. If you already do so then maybe I can pass on a few tried and tested tips as we work through the series.

Next month we will be adding some stripes to a short sleeved top. Be sure that you join me then and, in the meantime, happy computer knitting.

Angela Gordon Knitwear

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QUESTION TIME

LEARNING ABOUT YOKES

An extra course about circular yokes is added to the Club Classes and Pat has some tips about unpicking and winding yarn as well as knitting some attractive ribbed cuffs or welts.

Pat Coulston

I (almost) promise not to mention it again – but Danielle Grace – the number one granddaughter who arrived as I finished my last article, is doing wonderfully well. She has taken the Coulstons by storm and even my Army son, out in Bosnia, has written to her! I am trying to get used to these horrid “disposable nappies”! I get all tied up with wriggling legs and sticky bits of the nappy that are supposed to stick to the nappy itself but instead I catch the baby’s skin! Give me the old fashioned towelling type – I am a dab hand with those.

Another thing I don’t like is the incredibly expensive new pram! It has these silly little wheels and when the dogs, baby and I go for walks – admittedly over roughish terrain – the baby bumps around (don’t tell my daughter!) and the wheels are just not suitable! However, my neighbour and friend has come to my rescue. She kept her lovely old fashioned big-wheeled, deep-sprung pram up in her attic and she is going to lend it to me. Now, dogs, Danielle and I can walk up to the woods and on the Heath in comfort. I will still have to avoid the streams, banks and perpendicular slopes though!

My apologies – I will now return to the purpose of this article – Machine Knitting!

Our little group of ladies has,

after about eighteen months completed all the main Classes that we run here in Poole. They started from the very beginning on the single bed, working through garment making, lace work, charter, ribber work (also from the beginning) and finishing with the Single Bed Colour Changer, Double Bed Colour Changer and Jacquard. Another Course has been added, and that is the “Yoke Course”. I tried it with another group two years ago and it was extremely successful. It runs as follows:–

Each person buys a book written by Rita Rubery (the contributor who wrote those excellent articles about the Charter in *MKM* about a year ago) called “Yoked Sweaters”. This book contains six patterns, Fair Isle, Cable, Lace, Weaving, Slip Stitch and Pointed Lace. We start with the Fair Isle pattern which every member knits. At the first lesson, we go through the pattern in great detail. In addition to Rita’s pattern, I have written further teaching notes in depth, so that everyone learns the principle of how a circular yoke is planned and executed.

In the first lesson I knit (although not to the full length), the actual width of the two sleeves and back. We then put the sleeves (half of each one) back on to the machine, either side of the

back and knit the back yoke. For their homework the students will knit their tension swatch and then the sleeves and back, finishing with the back yoke.

At the next session, we will go through joining the sleeves (second part of sleeves) to the front and knitting the front yoke. Then we will knit through the excellent neckband that Rita gives in this book – it really is a beauty. We will also start the Cable Sweater and, as with the first sweater, everyone is encouraged to knit this garment.

The third garment can be the student’s own choice but, judging from the last Course, most will select the sideways-woven garment or lacy yoke. This makes three garments in about five weeks.

Finally, we study and knit parts of the Pointed Lace sweater. This one is not for the faint hearted! It is tricky to say the least, in fact, I would go as far as to say it is a real challenge! However, having said that, it is enormous fun to do, because it builds up as you knit the parts and they “interlink”. When completed, it is something special.

I expect that the students will change the basic styles, perhaps making the garment longer, or having no rib at all on the tunic style. Some will prefer short sleeves and, for the long sleeve, most will choose the fuller style with a tight cuff. After the last Course, all the ladies brought in their completed work to Club and it was fascinating to see the same basic patterns used, but, looking so completely different with the personal changes made and the different yarns used.

I must just comment on the Lace Yoke which has little hems between the bands of patterning. Susan knitted this in a pure wool and Jean used two strands of Hobby. The

hems on Susan’s yoke were smooth and flattish but Jean’s hems were sharper and quite fluted. It was almost unbelievable that they had knitted exactly the same pattern since the effect was so completely different.

My thanks to Rita for this very “knittable” book of hers. If you would like a copy it can be ordered from:

Rita Rubery
18 Forest Close
Streetly
Sutton Coldfield
W. Midlands B74 2JZ.
Tel: 0121 353 9623.
The price is £3.95.

Now here’s something for the E6000 knitters. Has this ever happened to you? I do hope not!

We were in the middle of an E6000 Knitting Club session and I was using the Console, demonstrating Techniques 118 (Interlock) and 119 (Overknit) for button and buttonhole bands. Whilst I was knitting, the screen went blank – completely blank – nothing on it at all! However, since the switch at the right of the Console was still showing that the power was coming through, I knew this was not a power cut.

Nothing came back after a few seconds, so, I knew it was not just a “blip” in the electricity either. At this stage, nobody else had really noticed anything was amiss, so I quietly switched off the Console and waited a few moments. I then switched on again and up came the language options of German, French, or English. I answered No, No and Ent and all seemed well. By this time the class had noticed something was amiss!

I reprogrammed the technique and proceeded with the “empty” rows. As I went across, right to left, the same thing happened. I switched off and looked at one of the members, Bob. He is a retired airline pilot, so I knew he would be sympathetic! However, he assured us, the same thing had never happened to him – not in an aeroplane! I repeated the procedure twice more, then gave up – I knew my Console was sick, so we finished the evening working without it.

Next day, I took my sick Console along to our local mechanic, John Major, who did some tests on it. He 'phoned me to say that the tests showed up no fault and would I bring in the curly lead, and so on in case a wire had come loose. This I did. He examined them and all was well. Then he put the Console on to the machine and programmed as I had done. By now, I was beginning to think I was having one of my funny turns! However, the fault appeared for him, exactly as it had for me, displaying some funny marks followed by "error 3" which means "your programme has been erased" and "if it happens frequently, consult your dealer!"

So, John telephoned the mechanic at Bogod (Passap headquarters in the UK) who suggested it must be a "chip" that would not show up in the usual tests. Isn't it always 'a chip'? "They" know we earthlings cannot argue with this computer talk! So, my poor little Console was very carefully packed up last week and sent up to London. At this stage, I am awaiting news. I feel like 'phoning to make enquiries about it!

Some late news! My Console has been discharged from Hospital! It survived the long journey home and is now sitting back in its place and working well. The first thing I did was to put it through its paces to make sure all was well!

It took just over a week from the day I sent it to Bogod's, in Great Sutton Street, London, to the day it arrived back, fully repaired. That, I think, is pretty incredible service. I am afraid that it did have to have surgery - two chips - a Rom Program A and a Rom Muster A. What these are, I have no idea - all I know is, the Console will not work if they don't! As to why they failed in the first place, again, I have no idea. My machine was new in 1989 - it had a new Scanner for the Card Reader a couple of years ago and now this. However, it is working really well now and I am very grateful.

When I was at one of the regular "Urchfont College" Knitting Workshop weekends recently, I learned a really useful tip from Val. When

undoing Fair Isle, or any two coloured knitting, use two (if you have two that is!) wool winders at once. Thread colour 1 on to one of the winders, colour 2 on to the other winder, get them going, put the work to be undone on the floor then stand on it and start to wind. This works a treat and saves hours of unwinding into two balls and then putting each on to the wool winder. Why, oh why did I not think of that before?

Incidentally, if you do a lot of unwinding (ha! ha!) have you thought about investing in an electric wool winder? They are WONDERFUL. I mentioned them a couple of years ago when I first bought mine - and now, two years later, I wouldn't be without it.

With lots of teaching and sampling to do, I use up cones of yarn and available time to undo knitted work is limited. However, with the electric wool winder, I have no excuse that there is no time to spare since it is so quick. For yarn that I am going to use again for sampling or teaching, this is what I do:-

I unravel and wind the first piece and knot the yarn end of the second piece of knitting to its tail. With scissors I trim off the yarn ends down to almost the knot and carry on.

It does not matter what colour comes next since, when they are joined, all the different colours will make up a yarn to be used as colour 2 for sample knitting, or as waste yarn. White and cream yarns are put together in a separate ball to be used as colour 1 and the knots don't matter, as this is only "scrap" yarn.

There are different sizes of electric wool winder and I only have the smallest, but this has been perfectly adequate. However one day, perhaps at one of the shows, I will upgrade to a bigger one and sell my old friend on to another knitter. One point I must stress is - don't try to use an electric wool winder and a hand winder together to undo Fair Isle as described earlier - you will get in a real pickle!

Readers may remember that about a year ago, I gave details for knitting a V-shaped ribbed cuff. This is made by knitting the rib as usual then

transferring stitches at both ends from the ribber to the main bed, so that the ribbing continues in an inverted "V" running up the centre of the sleeve.

I was reminded of this when I saw a sweater made by Betty.

She had taken the idea one stage further by using the same technique for the welts, resulting in a V of ribbing whose point came almost to the bust and looked really good. In case anyone missed it, here are the instructions again:-

Notes about the technique

Keep on the cast-on comb and weights until all transfers are complete.

Silver Reed and Knitmaster users may need to use the "P" carriage to bring all needles on main bed to UWP if they do not knit off correctly. Alternatively, you can bring these needles to HP by hand. The tension has to be increased as you knit on the main bed only.

Example

Cast on over 30/29 needles in 1x1 rib and knit about 30 rows at rib tension required. Transfer end stitches from ribber to main bed.

Increase the tension only on the main bed by 2 dots. Leave the ribber tension where it was for the rib. Knit two rows. Repeat these two rows until the tension for the stocking stitch (or other pattern used) is reached.

Continue transferring (no more changes to the tension) like this until the final needle at each end is transferred from ribber to main bed.

Continue main bed knitting.

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Tel: 01752-840810.

The South West has always been a favourite holiday destination for many of us. If you are going west this year, why not include a visit to the Cornwall Knitting Centre? It is situated a short distance from the Tamar Bridge, has easy access for the disabled and car parking is free. Open six days a week with a late night on Friday, it incorporates a wide selection of yarns and accessories as well as a repair shop. Clubs are welcome by appointment and we hold day workshops in the summer.

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Clubs Welcome

NINA A MIKLIN

P.O.Box 1720, London W9 1TT.

Tel/Fax: 0171-286 1532.

The Autumn '96 Machine Knitting Event in Central London on 18th-19th September. Specialist exhibitors will demonstrate and lecture on all aspects of machine knitting from design to finish including toy making and children's wear. Brother UK are providing a "Brother Clinic" and this knitting event will also be the UK launch of Nina A Miklin's "DESIGNER LABEL" collection - an exclusive new range of Designs. Admission to the event is free. On Tuesday 17th September there will be two one-day courses:

Course 1: The Nina A Miklin "BIG SCREEN FINISHING COURSE" - presenting a rare opportunity to follow Nina's tuition and see her unique techniques and methods of finishing a garment demonstrated on a big screen.

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Autumn Schedule

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Entrants will need all their creativity and knitting skills to overcome the competition from other categories. They'll be up against the crafts of Cross Stitch, Needlepoint/Embroidery, Crochet, Hand Knitting, Lace, Patchwork and Quilting, then there's Free Form Fun and a Student Award. Phew!

But then, apart from the simple rules that a tea cosy should fit a tea pot and keep the tea warm – the sky's the limit! In the (unlikely) event that a machine knitted tea cosy does not scoop the jackpot, machine knitters can still win the prizes for their category and have their tea cosies displayed among the 2,000 which will be featured at all the autumn *Knitting & Stitching Shows*.

These take place at Alexandra Palace (17th – 20th October), at Dublin (7th – 10th



Teacosy design by Sasha Kagan

November) and at Harrogate (21st – 24th November).

HOW TO ENTER

The tea cosy you enter must have been both designed and created by you at any time during 1995 or 1996 (no cheating by entering granny's creation of yesteryear!).

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Adult Machine Knitted category ☐
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Student category ☐

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Tel: 0181-690 8888.

LATCH ON

WHAT WENT WRONG THIS TIME?

In the past I have often described things that have gone wrong for me, or others who have asked my advice, in the hope that the solutions might be of help to someone else. This time I had to take my own advice!

Joan Lafferty

MOVING

Let me explain. I moved house a couple of months ago. They say this is one of the most traumatic things in one's life, but up to now I have always enjoyed moving (and I have done it seven or eight times). This time was differ-

ent, in that I moved from a large house to a small bungalow. I have long known that knitting machines do not take kindly to moves (or is it that I don't know how to set them up properly?) It can't be that; when I was at the height of my teaching career, I used to set

them up and take them down four times a week and my own machines at that, the local authorities wouldn't buy machines (in the beginning) for such a barmy thing as machine knitting!

Naturally, I had to pack my machine(s) away some time before the move and very carefully at that. I have always kept the cardboard cartons that house new machines, so no problem there. One friend of mine used to throw these away the minute the machine was out of them. This can be disastrous if the ribber has to be packed up, because all the shaped pieces of polystyrene are made to re-house the various parts. So that's one mistake I didn't make.

Do you get withdrawal symptoms when you can't get to the machine for a week or two? I do. So you can guess that after about six weeks without a machine I was itching to get set up and away. The ribber needs to be put in place very accurately. I found myself taking it off and re-sitting it about three times before it worked really well. I won't mention the number of times I damaged needles... I always keep a good supply of these, which is just as well in this instance.

BREAKDOWNS

The knitting machine was not the only mechanical item to go wrong. In the space of one week the washing machine flooded, the video recorded pictures but no sound and, worst of all, the telephone developed an intermittent fault, necessitating two visits, several days apart, from the engineers. I hadn't realised how much one relies on the telephone until it wasn't working. This was brought home to me in full force when I discovered that I had mislaid my shade fringes and catalogues from various knitting machine suppliers. I won't mention the fact that it snowed heavily on the day of the Knitting Club, so I chickened out of going, thus missing the visit from our friendly local knitting machine supplier, who might have been able to help.

BACK TO WORK

So, while waiting in for the various repair men to call, I got down to some serious knitting. The Ballet School wanted more cardigans and

this was when I discovered that the ribber wasn't in line properly. However, I managed these with only two dropped stitches to darn in. I must say at this point that I have the cones of yarn nicely situated on the top shelf of a built-in cupboard, so at least I've got something right. But in taking out my "ballet cardigan cone", a plastic bag with 8 x 20g balls of a pretty blue yarn fell out too. Someone had given me this. I never say "No", even when I don't want any more yarn since it offends people and one might turn down something one would really like in the future.

This yarn had a small percentage of mohair and of course being in balls for hand-knitting, required re-winding. Where was the wool winder? I found it eventually (in its box), but all this hunting wastes good knitting time. Last month I was talking about yarn looping at edges, and of course this happened with my "whiskery" blue. Still, I was able to take my own advice and remove the fluff from around the brushes.

Another small accident occurred when making the ballet cardigans. I always make "ties" using the little French knitting machine. If you haven't met one of these it's a sophisticated version of the "Knitting Nancy" or four nails stuck into a cotton reel that we used to use when I was a child to make yards and yards of circular cord. (Then wonder what on earth to do with them when knitted!) I know what to do with it now, of course! So in between spells of waiting for repair men, I went back to my Market Stall. I usually take a little hand knitting with me, partly because I can't bear to sit doing nothing and partly because a lady at a W.I. Market told me they were encouraged to knit to show the customers that the things on sale were hand made. Not quite correct in my case, because most of them were machine made...

On this occasion I took along my little French knitting machine; this always attracts the customers and I had to do yards of cord anyway. Unfortunately I put it down for a moment and a "little darling" came along, picked it up and dropped it on the floor, snapping off the yarn guide.

DesignaKnit Link

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For details of any item or tuition (DKnit, Brother electronics etc.)
 Contact Diane at the address above, or tel: 01275 810067

Fortunately I can make circular cords on the knitting machine, but don't usually resort to this method, since it makes more wear and tear on the already overworked knitting machine. Having, as I thought, got the machine working correctly, I embarked on a couple of baby coats. There has been a spate of requests for navy blue for babies. One young Mum told me she liked navy because it didn't show the dirt. "What happens" I asked myself "if the baby dribbles milk down its front?" but I didn't ask out loud - let's be tactful. Recounting this story someone else asked "What about the smell?" But perhaps we won't go into that, either. So having a supply of darker baby cardigans, I have had requests for plain white.

When it comes to the shoulders of any garment, baby or adult, I "hold" about six stitches at the opposite end to the carriage, pushing out one stitch to save "wrapping" the yarn between the needles on the return journey and so on until all the shoulder stitches are "held" rather than cast off. Then it requires one row extra so that there aren't two stitches on certain needles. Then I take off on waste yarn and replace both sets of shoulder stitches, back and front on the same needles, right sides facing. I knit one row at Tension 10 and cast off with the latch tool. All went well; I took off the first shoulder on waste yarn then went across to the other side to deal with the second shoulder. Everything fell off on to the floor! I have done this sort of shoulder lit-

erally hundreds of times - why did it drop off now?

ANOTHER SNAG

Then I noticed the "hold" lever was cancelled. Had I done this in an unthinking moment? I couldn't be sure - remember I had a lot on my mind just then. By the time it had happened for the third time I knew I hadn't done anything. Then it dawned on me; last month I was going on about "feeling" that something was wrong when the carriage "hiccupped" - and there had been a little "clunk" as I went from right to left. Sure enough there was a needle with a slightly bent hook. I straightened this with my fine-nosed pliers and went on working, checking carefully that the "hold" lever stayed in place when required. But why were needles bending? I had a careful look at the needle bed. It seemed that some needles were not sitting right down on the numbered strip, but were instead ever so slightly up in the air.

Then it dawned on me. This must be the fault of the needle retaining strip (or sponge bar as it is sometimes called). I find new knitters have no idea what I am talking about when I say "needle retaining bar" I dare say most are familiar with the way to change a needle; you push out the bar that holds the needles down, replace the needle and push the bar back. This bar consists of a metal edge, with foam rubber underneath. (Rather like the foam strips we use to prevent draughts round windows). In time this foam becomes worn and

loses its elasticity, hence it doesn't hold the needles down properly. So I can only guess that a needle sticking up, albeit ever so slightly, was cancelling the "hold" lever.

NOT TO PANIC

As I write I have no 'phone numbers for suppliers of machine accessories, my friendly dealer is 10 miles away; I have no car and she is not on a bus route. How am I going to get a new foam bar? If the 'phone is working perhaps a member of the Knitting Club will give me a lift, or failing that, the number of a supplier. Meanwhile, I have resorted to an old trick. I have moved the numbered strip so that the centre '0' comes nearer the end of the needle bed, where there is less wear on the sponge bar. This means I can only knit small garments, but never mind, I have a good supply of both white and navy yarn - and maroon for ballet cardigans.

Alternatively I can take a chance, put in yet another of my (now small) supply of new needles, watching the "hold" lever and paying particular attention to the "feel" of the

carriage. I have managed a Fair Isle band without any trouble, but I don't think I dare try tuck or lace and I know I can't get out the garter carriage. This requires all needles to be in tip-top condition.

Why don't I set up one of my other machines? Well, I don't happen to have any thick yarns for the chunky machine and anyway, I haven't a ribber for this. I have also got a Brother fine gauge machine, which would take 4-ply on a large tension. What I haven't got is space to set up yet another machine and no way am I going to fold up my Brother electronic unless I am really desperate!

HAPPY ENDING

I must say one other thing very quietly. So far my delightful, charming, user-friendly computer has behaved perfectly. Dare I say this? Or will it promptly lose all this article? No, of course not, it only takes offence when I neglect it by doing too much knitting... (I hope!)

P.S. When I get my new needle retaining bar I will let you know if this is the answer.



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Designed by

RABBIT T-SHIRT

9

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Savannah. (Yarn Guide No.11.)
1 x 500 g cone in White (MC).
Bramwell Fine 4-ply. (Yarn Guide No.11.)
A small amount in Light Grey (A), Mid Green (B) and Orange (C).
Black and Light Grey sewing thread.
Polyester stuffing.
20 cm x 12.5 cm (8 in x 5 in) Vilene interfacing for heavy weight fabrics.
Jones Tones fabric paint for features (these can be embroidered, if preferred).
4 buttons (optional).
Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 110 g.

The fibre content of Savannah is 100% Mercerised Cotton, Fine 4-ply is 100% Acrylic. For further information about these yarns, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU or telephone 01282 779811. If you have problems obtaining Vilene, contact Vilene Retail, PO Box 3, Greetland, Halifax, W Yorkshire HX4 8NJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in contents list on page 5.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.
Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 27, 29, 31] in.
Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13½ [15, 16, 17, 18½] in.
Sleeve seam 5.5 [6.5, 6.5, 8.5, 8.5] cm, 2½ [3, 3, 3½, 3½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8). Wash, dry and iron swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- When shaping in HP on sleeves, always take yarn round first inside N in HP to prevent a hole forming.
- On Brother electronic machines, place pattern over centre 24 needles only.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Place point cams between needles 12 and 13 at left and right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

MT, shape sides by inc 1 st at each end on next and every foll alt row until there are 78 [82, 88, 90, 96] sts. K 1 [5, 1, 9, 9] rows. RC shows 12 [16, 16, 24, 24].

SHAPE TOP

Push 5 [5, 5, 6, 6] Ns at opposite end to carriage to HP on next 10 rows. Cut yarn. Push all Ns from

HP to UWP. Using MC, K 1 row. Cast off.

PRESSING

Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Omitting the motif, press carefully following

Maggie
Andrews

spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

NECKBAND

Join right shoulder seam. Push 72 [80, 84, 94, 98] Ns to WP. With K side facing, pick up 44 [50, 52, 60, 62] sts around front neck and 28 [30, 32, 34, 36] sts across back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 18 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

ADDITIONAL PIECES FOR MOTIF

EARS AND ARMS (KNIT 4)

Push 15 Ns to WP. With carriage at right and using MT and A, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 18 rows. Cut yarn, leaving a long end. Thread end through sts and release from machine. Draw up tightly and secure. Join side seams.

CARROT

Push 6 Ns to WP. With carriage at right and using MT and C, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC to 000. K 4 rows. Inc 1 st at each end on next and every foll 4th row until there are 20 sts. K 4 rows. Cut yarn, leaving a long end. Thread end through sts and release from machine. Draw up cast-on thread tightly and join seam. Stuff. Using B, make a tassel and insert in the top of the carrot, draw up cast-off thread and sew through top of carrot to secure tassel.

MAKING UP

Join left shoulder and neckband seam or, if an opening is required, join 1 cm, ½ in of shoulder. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Set in the sleeves between markers.

SWEATER WITH SHOULDER OPENING

Using MC, work 2 rows of dc along left back shoulder and 2 rows of dc along left front shoulder, making 4 button loops in second row. Sew on buttons to correspond.

TO FINISH MOTIF

Pin the pieces of Vilene to the wrong side of Front, to cover the back of the motif completely.

BACK

With carriage at right and using MC, cast on 88 [96, 104, 112, 120] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine in 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 22 rows. Transfer sts for st st. Set RC at 000*. Using MT, K 62 [74, 84, 92, 100] rows. Place marker at each end. K 52 [54, 58, 60, 64] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDERS

Cast off 10 [11, 12, 10, 10] sts at beg of next 4 [4, 4, 6, 4] rows and 10 [11, 12, 9, 11] sts at beg of foll 2 [2, 2, 2, 4] rows. Using WY, K a few rows over rem 28 [30, 32, 34, 36] sts and release from machine.

FRONT

Work as for Back to *. Insert card and lock on first row. Set for single motif over centre 24 Ns. Using MT, K 16 [26, 40, 46, 58] rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 46 [48, 44, 46, 42] rows. RC shows 62 [74, 84, 92, 100]. Place marker at each end. K 14 [12, 16, 14, 18] rows. RC shows 76 [86, 100, 106, 118]. Remove card. Cont in st st and MC. K 24 rows. RC shows 100 [110, 124, 130, 142].

SHAPE NECK

Push 49 [53, 57, 62, 66] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 9 [10, 11, 11, 12] rows. 30 [33, 36, 39, 42] sts. K 4 [7, 6, 10, 9] rows.

SHAPE SHOULDER

Cast off 10 [11, 12, 10, 10] sts at beg of next and foll alt row, K 1 row.

4TH AND 5TH SIZES

Cast off [10, 11] sts at beg of next row, K 1 row.

ALL SIZES

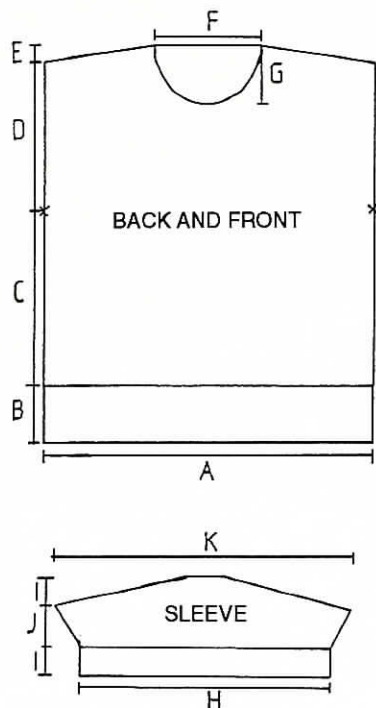
Cast off rem 10 [11, 12, 9, 11] sts. With carriage at left, push 39 [43, 47, 50, 54] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping. Push rem 28 [30, 32, 34, 36] Ns from HP to UWP. Push 8 [10, 10, 13, 13] adjacent Ns at left and right from NWP to WP. 44 [50, 52, 60, 62] Ns. Pick up 8 [10, 10, 13, 13] sts along each side of neck and place on to empty Ns. Using MC, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MC, cast on 66 [70, 72, 74, 80] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine in 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Transfer sts for st st. Set RC at 000. Using



A = 29 [32, 34.5, 37, 40] cm
 B = 5 cm
 C = 15.5 [18.5, 21, 23, 25] cm
 D = 13 [13.5, 14.5, 15, 16] cm
 E = 1.5 [1.5, 1.5, 2, 2] cm
 F = 9.5 [10, 10.5, 11, 12] cm
 G = 5 [6, 6, 7.5, 7.5] cm
 H = 22 [23, 24, 24.5, 26.5] cm
 I = 2.5 cm
 J = 3 [4, 4, 6, 6] cm
 K = 26 [27, 29, 30, 32] cm



Using matching sewing thread and sewing on the right side, backstitch through knitting and Vilene around the motif's legs and stuff them lightly. Continue backstitching around top half of motif until there is only a small gap left. Stuff top half and backstitch gap. Cut away excess Vilene, leaving approx 1 cm, 1/2 in around the edge.

Draw up the cast-on sts of ears and arms and sew in position. Catch ears down on to back-ground 1 cm, 1/2 in above head. Sew carrot between hands. Embroider whiskers with black sewing thread. Add features with Jones tones fabric paint. Leave until paint is dry.

TO COMPLETE

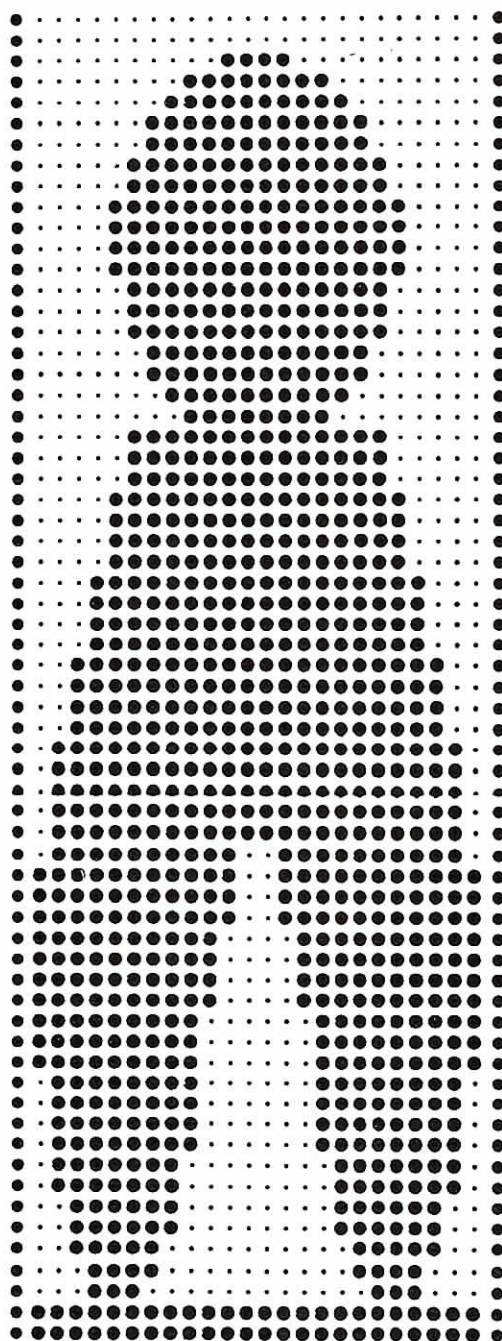
Join side and sleeve seams.

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the topic I always knit. Info Sheets available - send SAE for mail order. Workshops and private tuition can be arranged. Any distance considered.

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Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine.

12/14

Designed by Ruth Cox

BODY

Begin at base of Body. Push 69 Ns to WP. Leaving outside Ns in WP, return 3 Ns out of every 4 to NWP (18 Ns in WP). Using A, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops. Return centre N from each group of 3 Ns in NWP to WP (Alt Ns are now in WP). K 1 row. Push empty Ns back to WP. Set RC at 000. K 16 rows. Place marker at each end for tail position. K 34 rows. Using WY, K a few rows and release from machine. Push 35 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each of first 34 Ns and 1 st on to last N. Unravel WY. Set RC at 000. Using A, K 19 rows. Place marker on centre N for beak position. K 7 rows. Transfer alt sts. Using MT-2, K 3 rows. Thread off. Pull up yarn, secure and join seam.

WINGS

RIGHT OUTER PIECE

Push 27 Ns to WP. Push 2nd and every foll alt N back to NWP. With carriage at right and using MT and A, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push

PARROT

10

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn. (Yarn Guide No.11.)
Green (A), Red (B) and Gold (C).
Polyester stuffing.
A small amount of black and white felt for eyes.
UHU clear adhesive.

WEIGHT

Finished Parrot weighs 70 g.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Parrot is approximately 25.5 cm, 10 in long from head to end of tail.

TENSION

We used tension dial setting 6 as Main tension (MT) throughout, unless otherwise stated.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side.
- "e-wrap" means use closed-edge method of casting on.
- "Thread off" means break yarn, then thread end through sts and release from machine.
- "Transfer alt sts" means transfer every alt st on to adjacent N and push empty Ns back to NWP.
- Oversew end stitches of rows together to make a flat seam.

empty Ns back to WP. Set RC at 000. K 23 rows. Dec 1 st at beg of next and every foll alt row until 16 sts rem, K 1 row. RC shows 45. Dec 1 st at right edge on every row until 1 st rem. Fasten off.

LEFT OUTER PIECE

Work as for Right Outer Piece, reversing shaping by reading left for right.

LEFT INNER PIECE

Work as for Right Outer Piece, using B instead of A.

RIGHT INNER PIECE

Work as for Right Outer Piece, reversing shaping by reading left for right and using B instead of A.

BEAK

Push 19 Ns to WP. Push 2nd and every foll alt N back to NWP. Using C, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 15 rows. Place marker at each end. Dec 1 st at each end on every row until 3 sts rem. Thread off. Pull up yarn, secure and join seam as far as markers.

FEET (KNIT 2)

Push 11 Ns to WP. Push 2nd and every foll alt N back to NWP. Using C, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 11 rows. Using e-wrap

Ruth Cox of **Pippin Designs** specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn – ideal for presents, charities and craft stalls.

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method, cast on 1 st at beg of every row until there are 21 sts. K 10 rows. Transfer alt sts. K 1 row. Thread off.

TAIL

UPPER SIDE

Push 21 Ns to WP. Using A, cast on using e-wrap method. Set RC at 000. K 45 rows. Transfer alt sts. K 2 rows. Thread off.

LOWER SIDE

Push 17 Ns to WP. Using B, cast on using e-wrap method. Set RC at 000. K 45 rows. Transfer alt sts. K 2 rows. Thread off.

MAKING UP

Stuff body. Pull up cast-on yarn and secure. The seam is along back of Parrot. Stuff beak. Pull up cast-on yarn and pin top of beak to marked position. Sew on beak. Join sides of tail. Pull up cast-off yarn on both pieces and secure. Sew tail to body at marked position. Join sides of outer piece of wing to inner piece of wing. Pull up cast-on yarn of all pieces and secure. With curved edge of wings to the front, sew wings to body from pulled-up yarn to half way down straight edge of wings. Pull up cast-on yarn of feet, secure and join seam. Lightly stuff each foot. Pull up cast-off yarn and secure. With seam at centre of each foot, stitch through foot for approximately 2 cm, $\frac{3}{4}$ in to indicate toes. Sew feet to underside of Parrot. Using the templates, cut out two large circles of white felt and two smaller circles of black felt for eyes. Glue black circles on to white circles. Mark position of eyes level with top of beak and leaving 13 clear stitches in between. Glue or sew felt circles in position.

TEMPLATES FOR EYE



OVER TO YOU

SINGER 2331

Angela Gordon's recent series about this machine, written for our Singer Special feature, drew a letter of response from a reader in France. We printed Mrs Skea's comments in the February issue and now complete the dialogue with Angela's reply.

For the benefit of new readers, the series started from scratch, or rather from the point where Angela took her newly acquired second-hand machine out of the box and set it up. Now, Angela is an expert on electronic machines, but the Singer version was new to her, so for the benefit of other new owners, she described her first-hand experiences in learning to use this particular model.

Reader Mrs Skea lives in Paris where she teaches knitting on Singer machines. She was very pleased to see a new series on the Singer model 2331 but, since she knows the machine really well, she wanted to comment on Angela's finding with some additions and corrections of her own.

In reply, Angela makes the following points:-

1) PROPORTIONAL DIAL (DECORATIVE WHEEL)

There was no "uncertainty" here. I actually said that I had not bothered to make an exact tension swatch because it was an experimental sample only and not a garment. Therefore, since 1 mm width on the card is equivalent to one stitch width, it is perfectly reasonable to take a two-thirds setting for the height to keep "approximate" proportions for Fair Isle as explained in the article. I did not suggest this was the way to set it when trying to make a motif to specific measurements on the garment.

2. CENTRALISING THE PATTERN

Whoops! Sorry, all you Singer knitters - either you all have off-set patterns on your jumpers, or you were on the same wavelength as me. My patterns have all come out centred and here's why. This was, I think, a slip back to my computer charts where I generally have numbers printed from the centre outwards for diagrams. Therefore, unfortunately, I had just worked in my normal way, numbering the first column on the left of a

60-stitch card as column 30 left and the last column on the right, as column 30 right. Thank you, Mrs Skea, for putting this to rights and I do agree wholeheartedly that the pattern would be knitted from N1.

3. MISREADING

Mrs Skea incorrectly assumed that the misreading was not solved by removing the light source and renewing the plastic holder, despite the fact that, in the article, it actually states that 'I purchased a new holder and all was then well'. It was unnecessary to do any further checks at that time since all was working perfectly.

The diagnostics Mrs Skea suggests certainly sound very useful and will therefore be filed with my other Singer information.

A big thanks to Mrs Skea for them and also for the tips on 'Starting on the right row' and 'Fabric density', although the fabric achieved with the Forsell three-ply was really lovely and I personally do not like the very loose fabrics which lack body.

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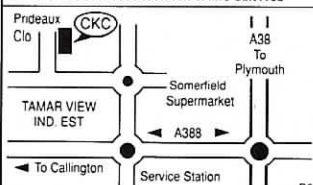
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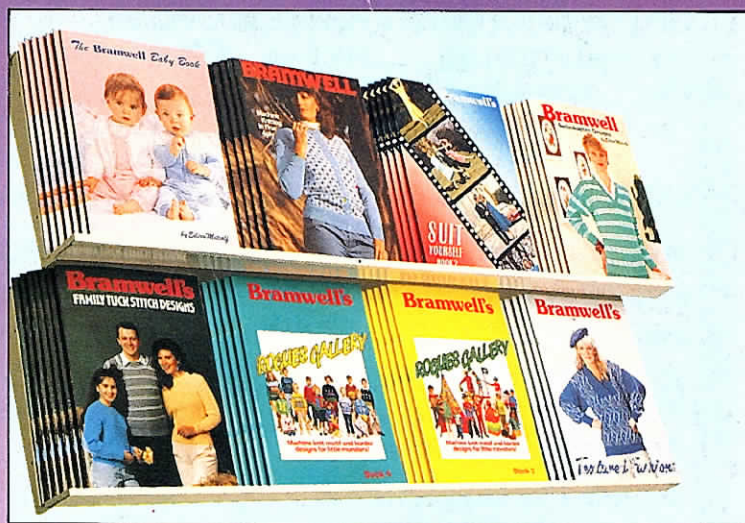
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